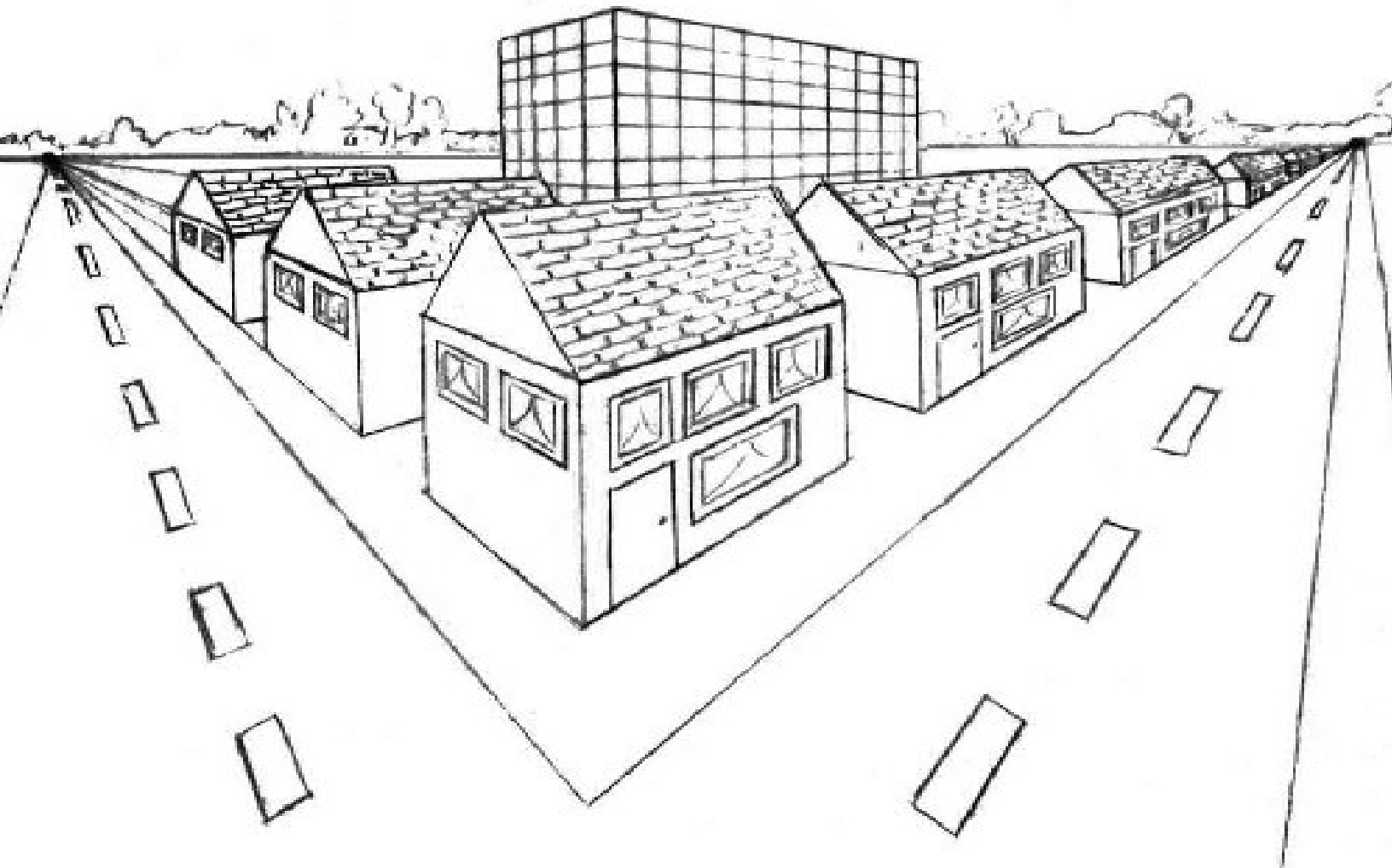
DRAW in Perspective

By Justin Dublin



Draw in Perspective

Step by Step, Learn Easily How to Draw in Perspective

By Justin Dublin

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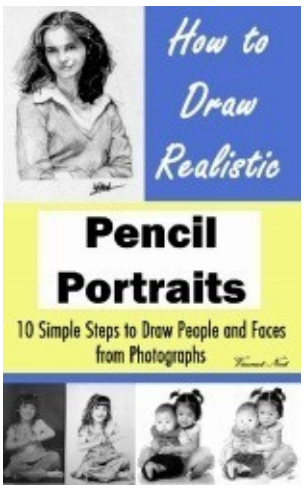

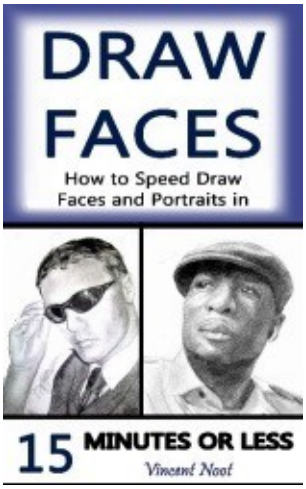

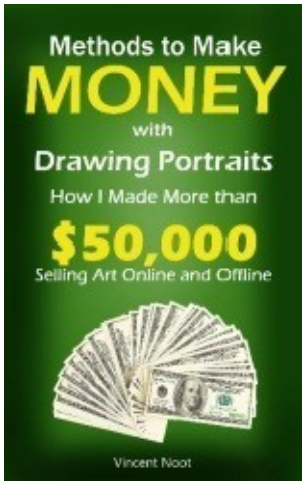

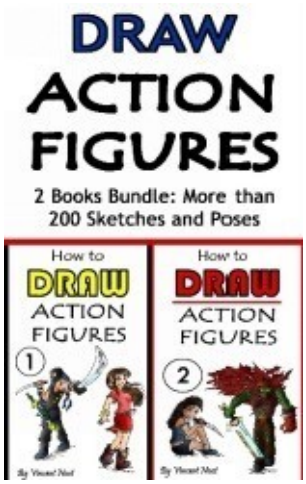
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Introduction

How would you like to become good at drawing in perspective?

You did the right thing by choosing this book. I have been teaching perspective classes in several countries and even in different continents. Drawing in perspective is simple once you get it. But to get to that understanding, you'll have to follow a simple step-by-step method, so you will see what you are actually doing. In this book, I will show you that method.

When you learn to draw in perspective, a world of easy and complicated beautiful backgrounds opens up to you. It empowers you to create a scene, a setting, and an atmosphere in a three-dimensional way that you weren't able to draw before.

I put a lot of time and effort into this book. It's not a quick, sloppy little book. I promise you that you will get good value for your initiative (and money) to buy it. I would feel bad if I didn't live up to this promise and left you spending a few bucks on something worthless. So trust me when I say that I will provide you with some great content.

Thanks! Enough talk about me.... let's learn more about drawing in perspective!

I will see you in the next chapter.

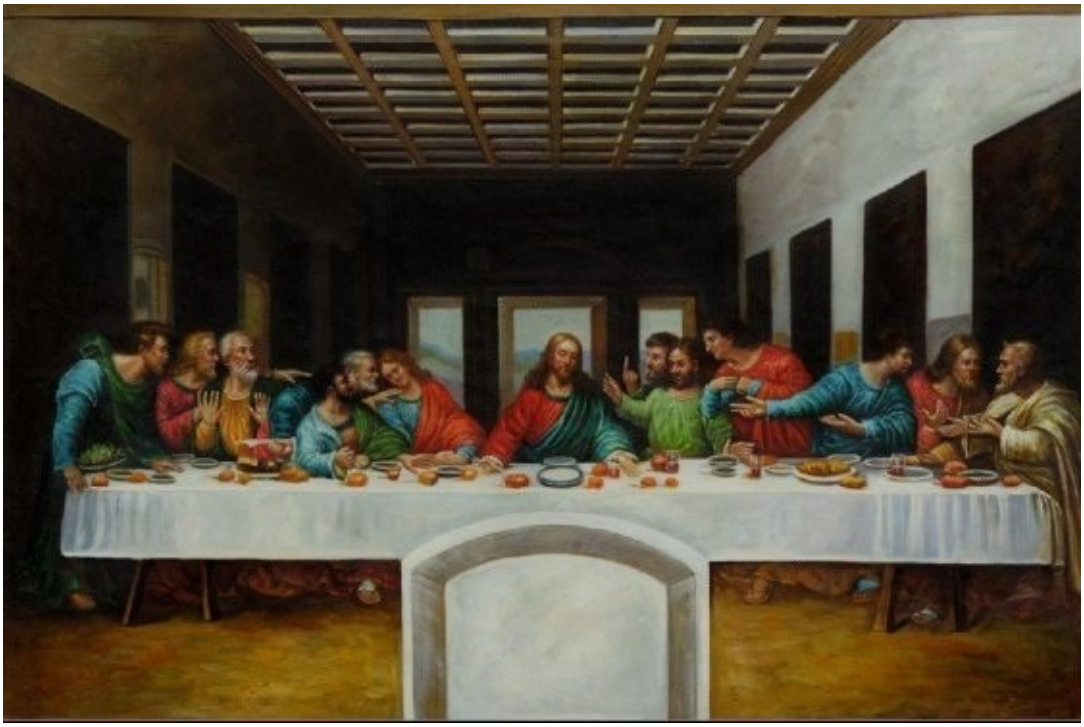
Chapter 1: The Basics of Perspective

When you think of perspective, you think of depth. When you think of depth, you think of drama, skill, and an artistic twist to an image that adds beauty and realism to it.

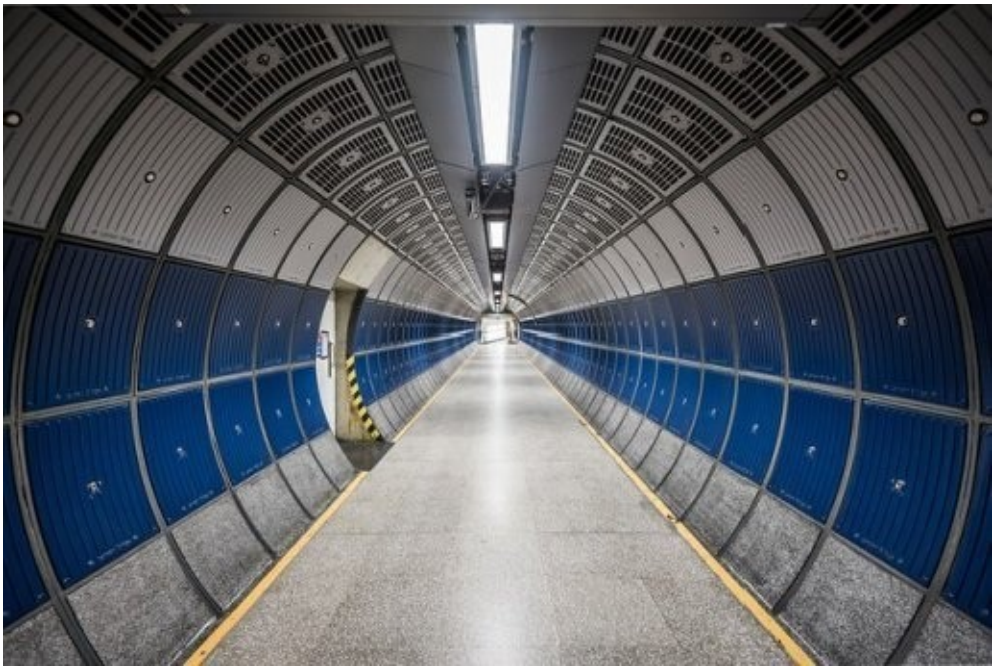
Although perspective has always been around, it wasn't until the Renaissance that a lot of artists started discovering the rules. If you ask me, it was a little odd that some of the medieval painters who often painted Mary with the baby Jesus, got the perspective in the background wrong. You don't have to be a genius to figure out that something in some of those paintings was a little off. Look at this one, for instance.

Or this one:

Clearly the artists noticed there was some kind of perspective, but they didn't take the time to actually stage the objects to get a better understanding of it. The result? A painting that doesn't make sense. Later, a lot of painters' eyes were opened, and more of them started doing it correctly. Take a look at these examples from the Renaissance. They will show you what I mean.



Perspective is everywhere. You don't need the rules per se, because you have eyes, don't you? If you look carefully at the world around you, the correctness of perspective makes just as much sense as gravity. Here are some images in which I will show you how perspective is imbedded in the buildings, since reality confirms the exactness of it without knowing the rules.



Okay, enough photographs. You get the point. What's in the distance, is smaller and what is closer to you, appears bigger.

In the next chapter, we'll start drawing! But before we do that, let's go over the rules. The rules and basics of perspective are simply consisting of four things: 1 A horizon (which depends on the person's perspective).

2 Vanishing points.

3 Lines that go to those points.

4 All other lines that hinge on the lines in point 3.

If you keep those in mind, you can never go wrong, but through the steps in this book, you will be even more assured of doing it the right way and preventing common mistakes.

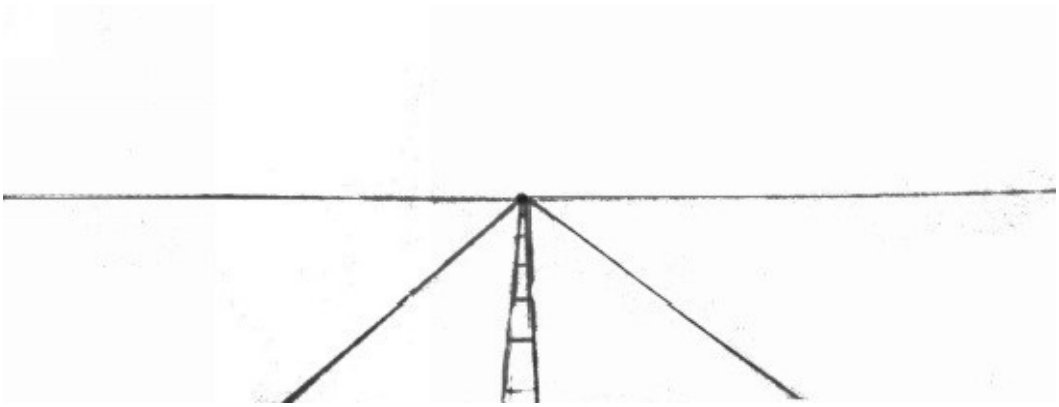
Chapter 2: The Frog's 1-Point Perspective

As I pointed out in the previous chapter, the horizon depends on the viewer. Makes sense, right? If you were flying in a helicopter, you would see a lot farther than if you were lying on the grass. Remember this principle: The farther you can see, the higher the horizon. The higher you are above the ground, the higher the horizon you should draw.

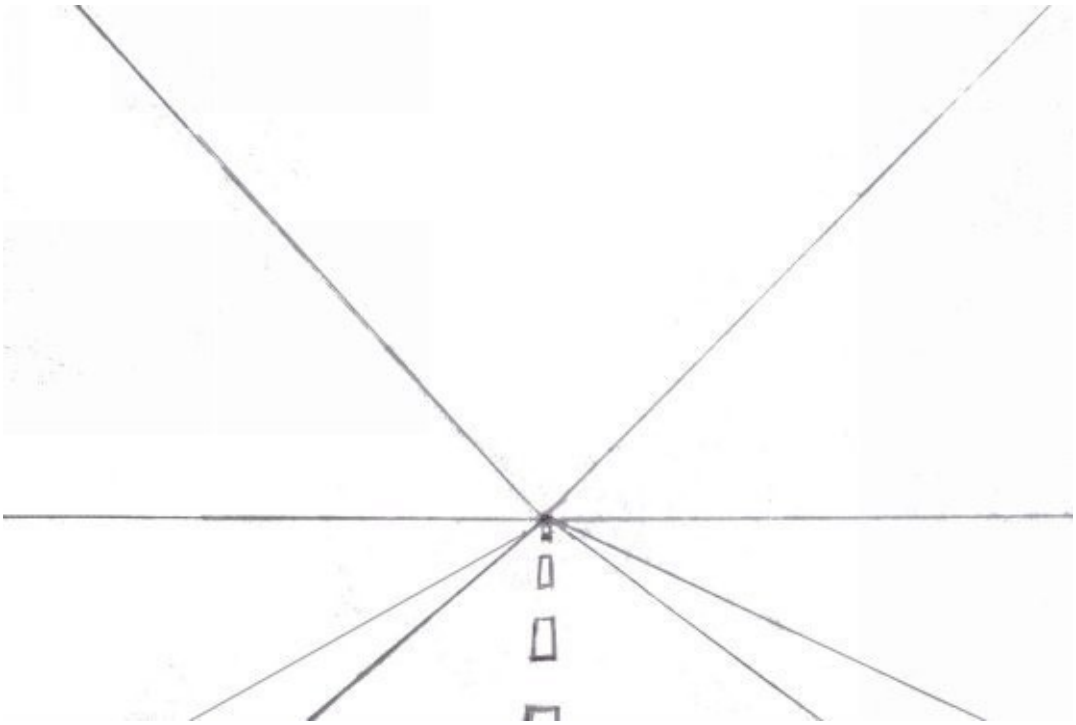
So let's start with a frog's perspective. A frog is NOT high above the ground and cannot see far. So his horizon is low. We are going to draw some houses and other stuff on the streets, and we'll do it from the frog's perspective.

Start with a line. Don't put it high on the paper; put it near the bottom instead.

Put a dot on the line, somewhere around the middle. The dot is the vanishing point. Most lines will go to that point.

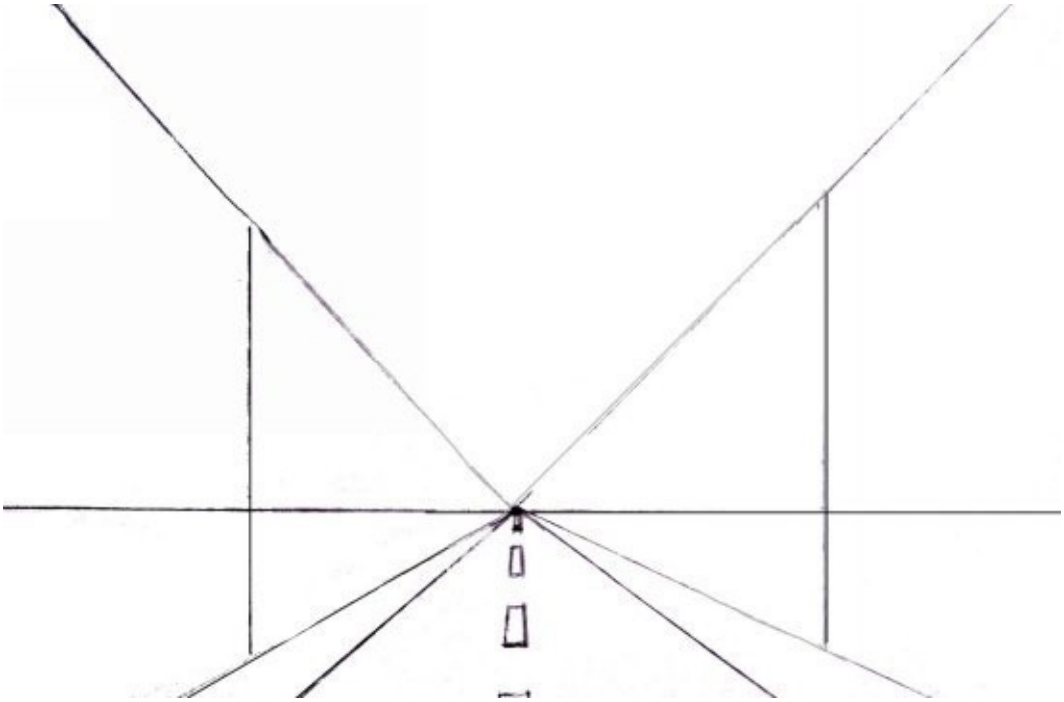


Draw two lines, which signify the road. Then draw another two lines, close to each other. All the lines go to the vanishing point. Then draw a few tiny lines in the two lines in the middle. Now you have the start of a road, with broken lines in the middle.

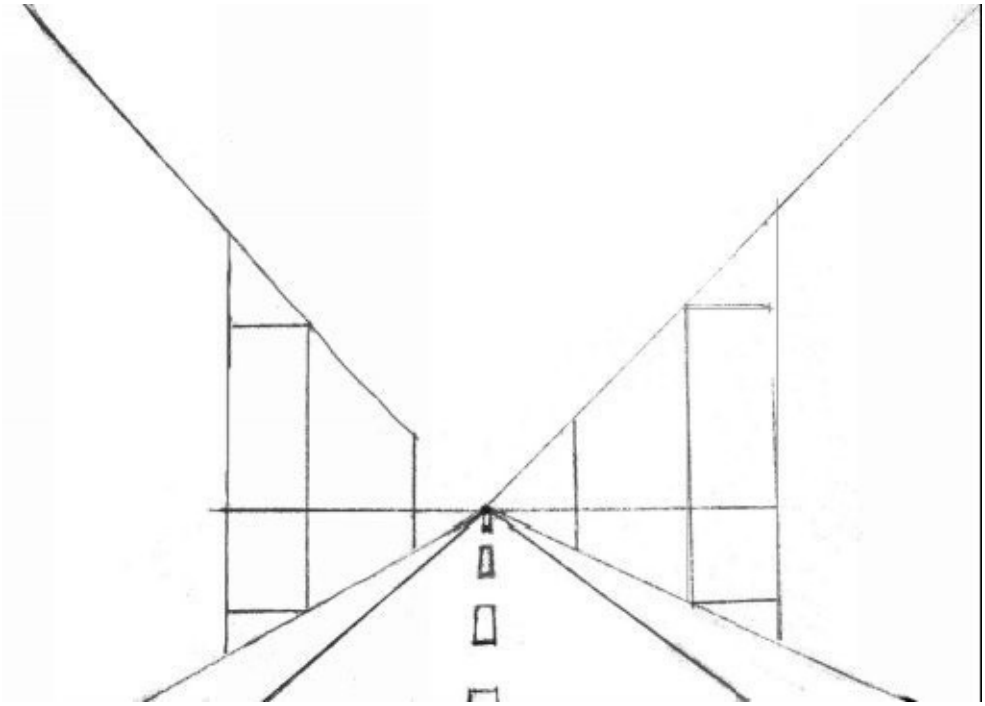


Draw two more lines on the side and two lines from the vanishing point going

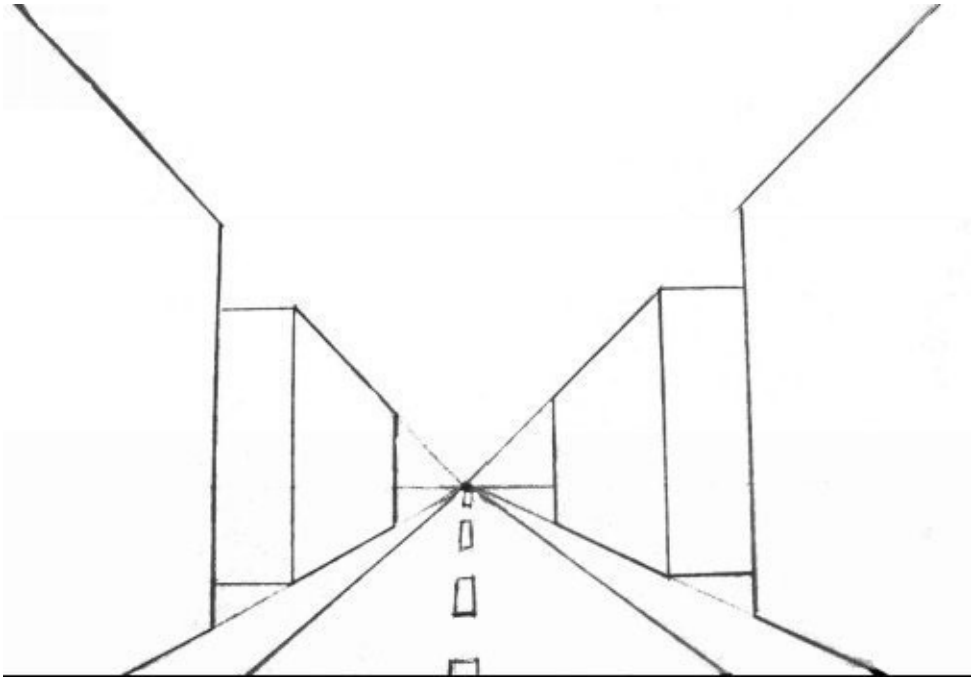
up. You can erase some of the lines in the middle to make it real broken lines.



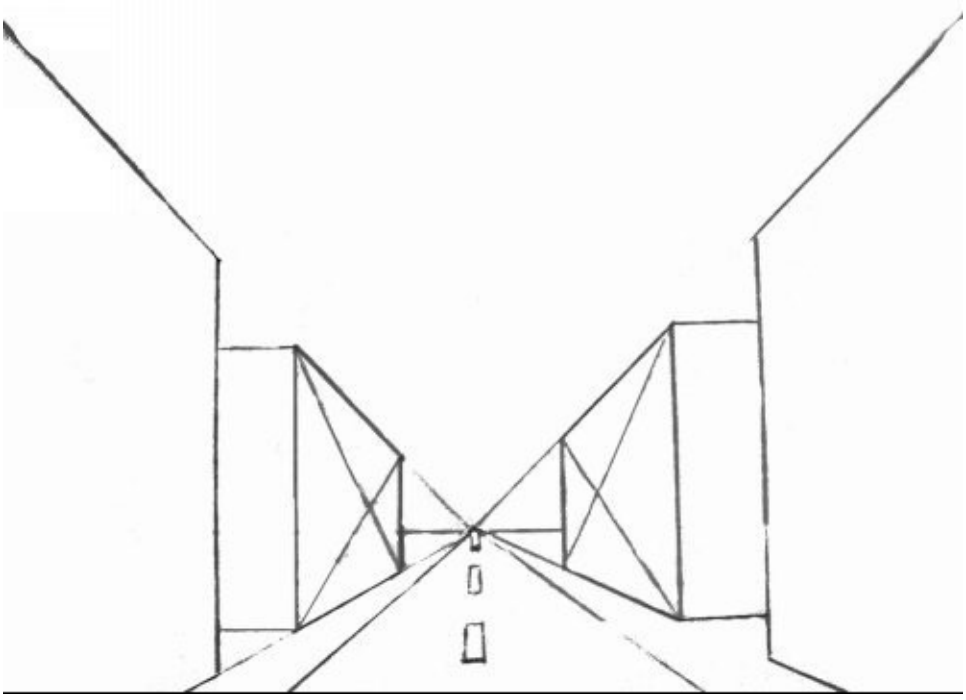
Hopefully you can already see where this is going. Draw two vertical lines on the side. It doesn't have to be symmetrical or exact, as long as they are vertical.



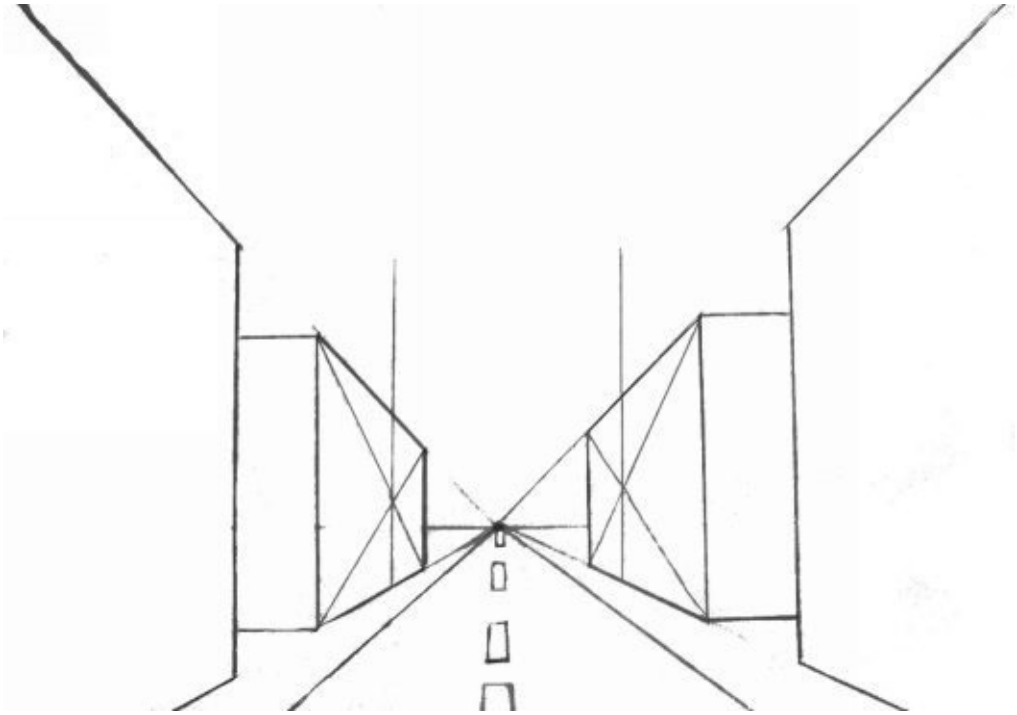
Now draw four more vertical lines, two on each side, on the inside. Draw four horizontal lines as shown in the picture above. It's already starting to look like two separate houses on each side.



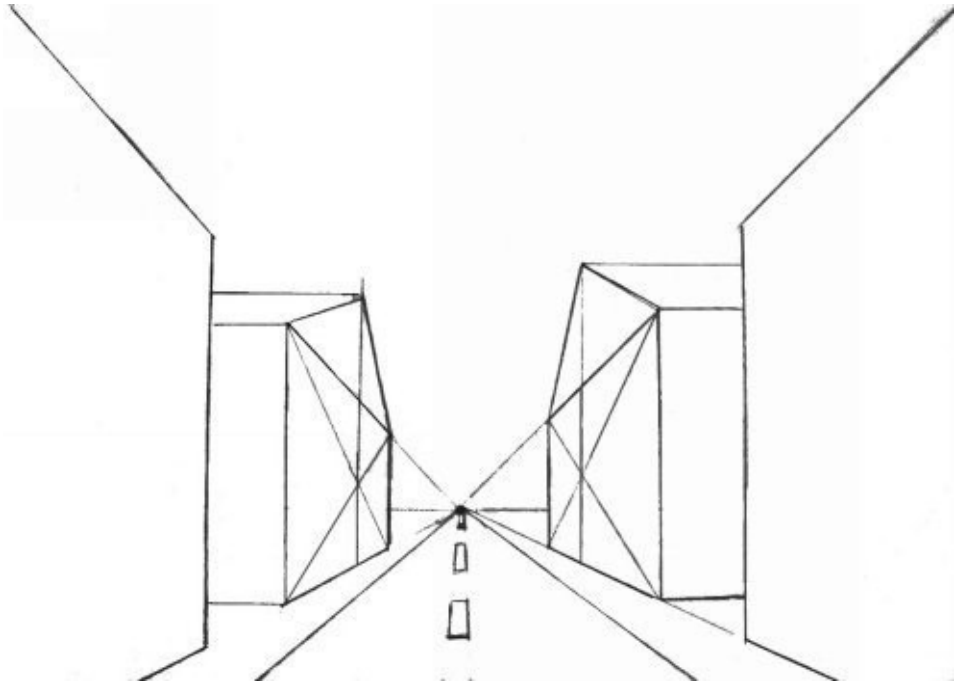
You can erase the horizon behind the walls of the homes, and some of the other lines you used.



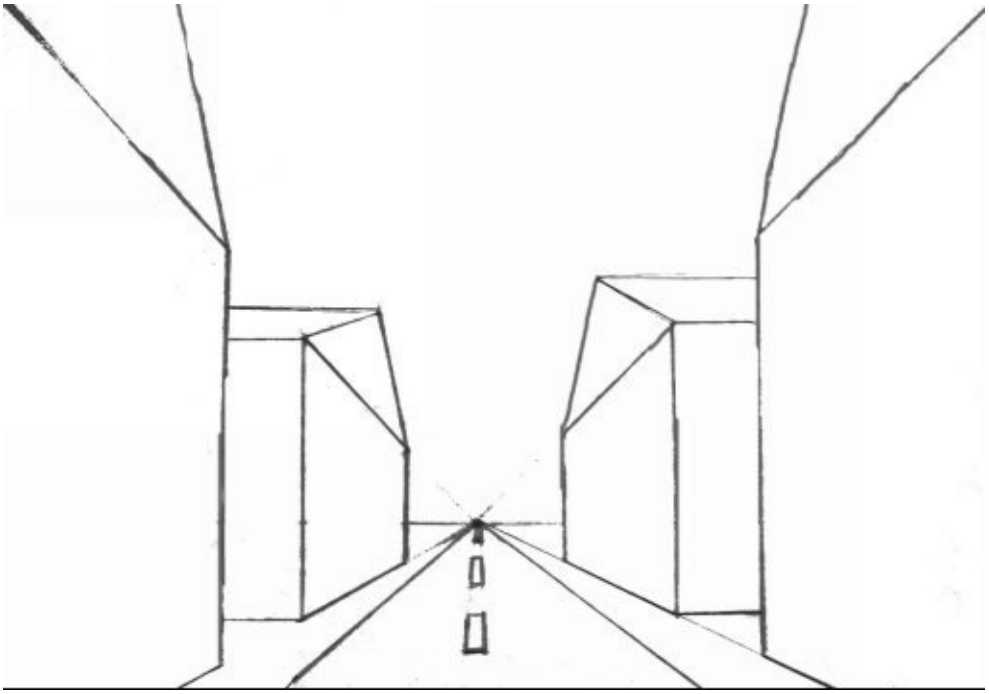
We're going to draw the roof. To determine the middle of each completely visible house, make a cross in the middle of them, as shown above.



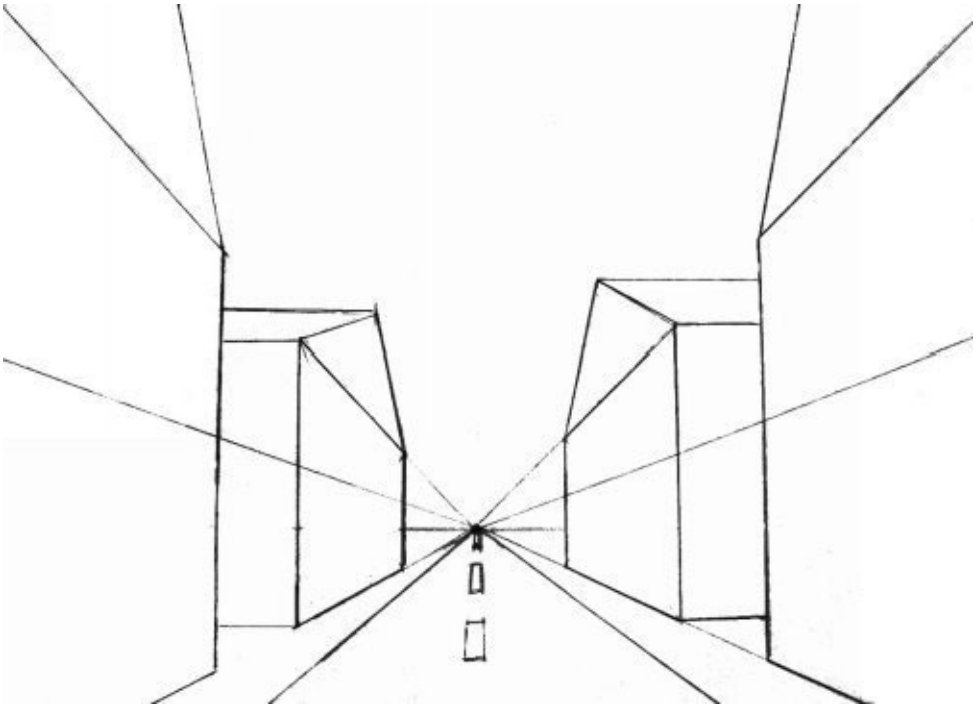
Now use the center of the cross, where the lines come together, and draw a vertical line up to determine where the middle of the roofs will be.



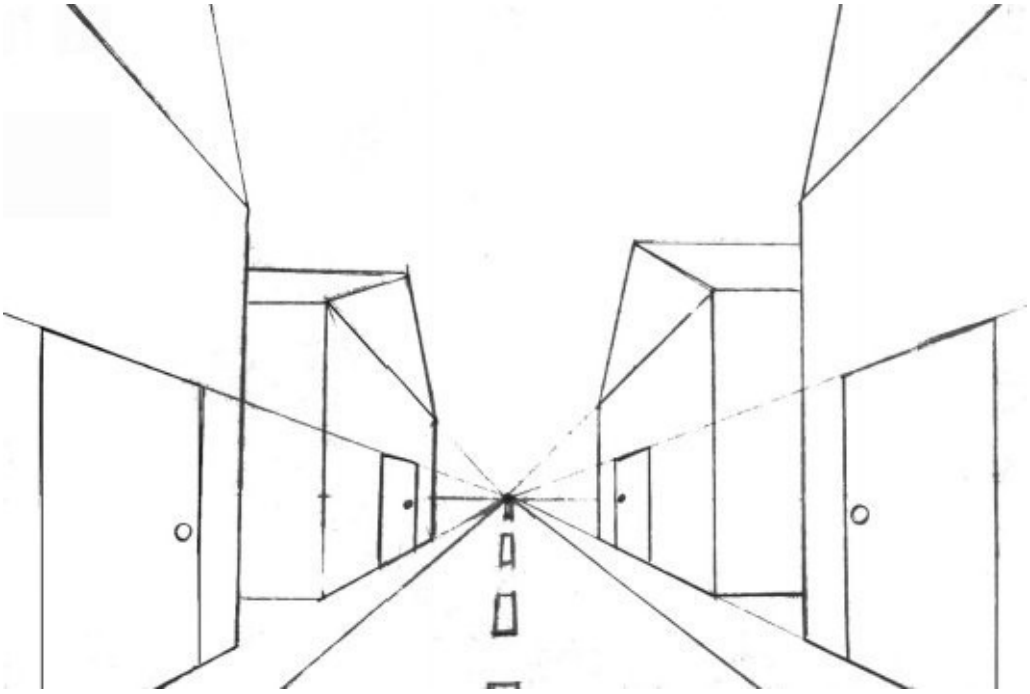
Now that you have noticed where the center is, just draw lines from the corners of the homes to the middle. Then draw a horizontal line on each side to finish the roofs, as shown above.



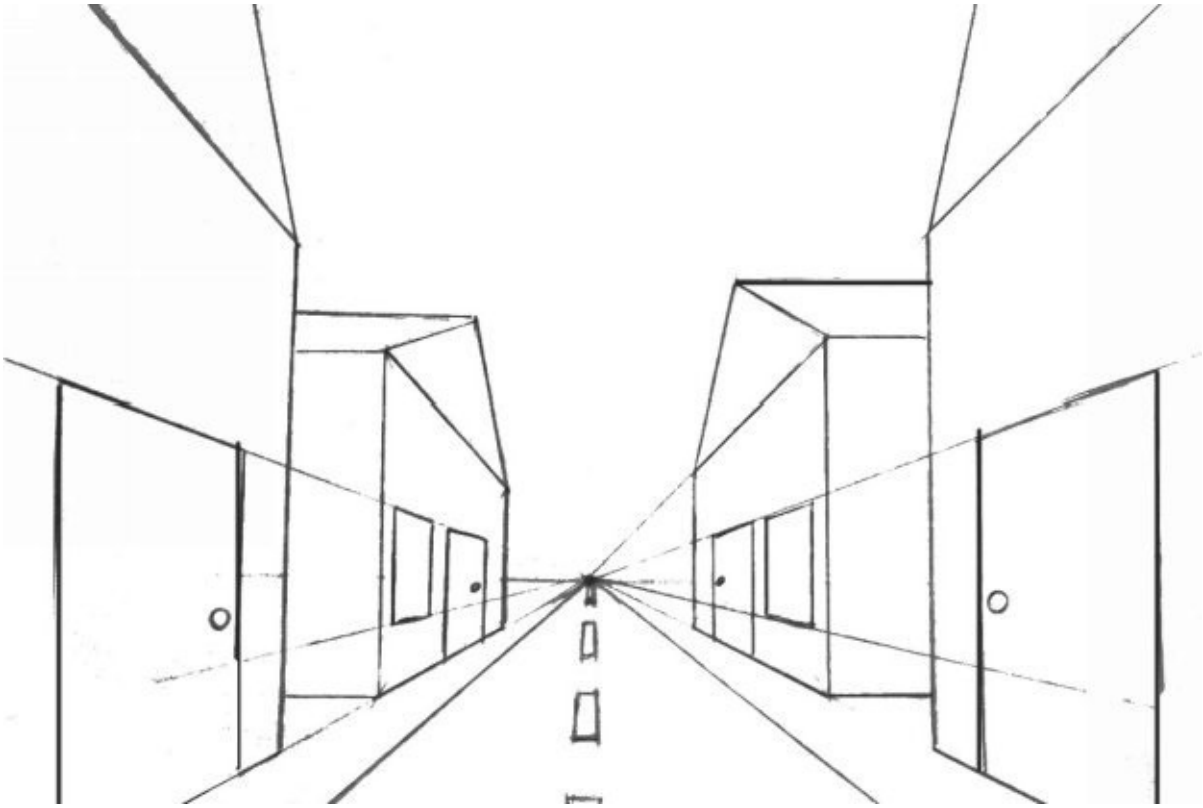
Use the same diagonal angle of the lines from the corners to draw the roofs of the houses in front of them. Most of the roofs of those houses aren't visible because that's where the image got cropped off



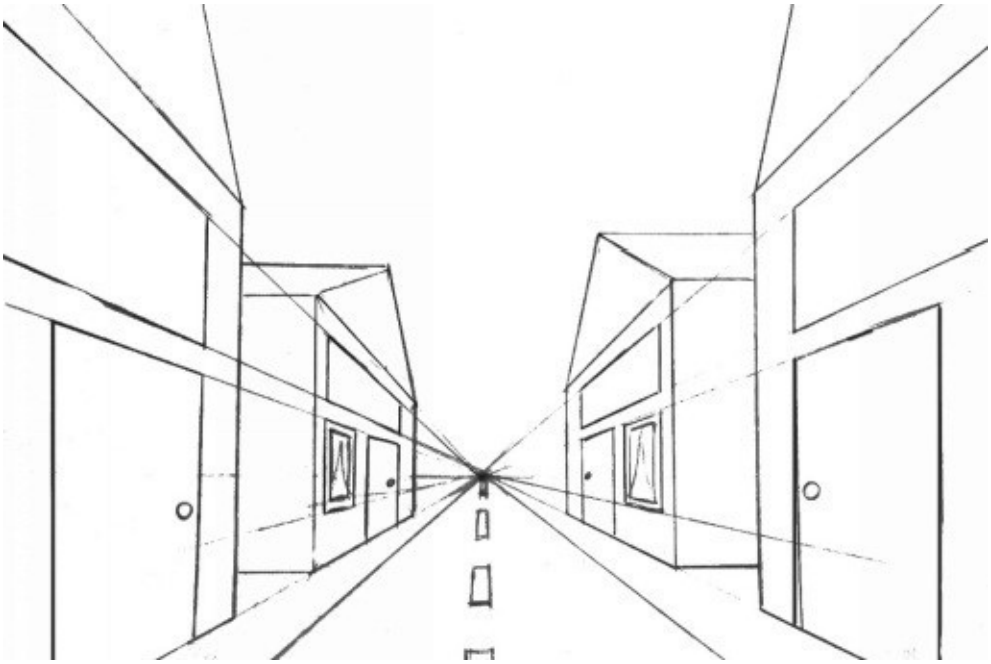
To decide where the windows and the doors will be, estimate how high they will reach and then draw a line on each side from the vanishing point, as shown in the image above.



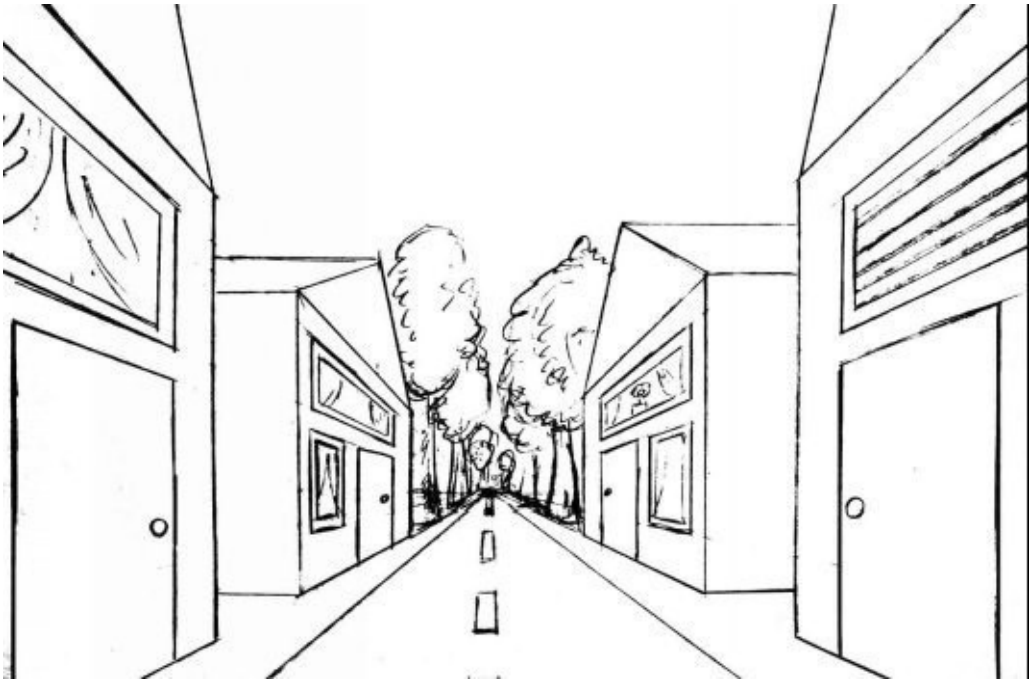
Draw vertical lines for the doors. I added some door knobs to make it clearer.



You can use the same line from the door and another line on each side going to the vanishing point, to decide where you want the windows. The windows will be finished by two vertical lines on every side, as shown above.



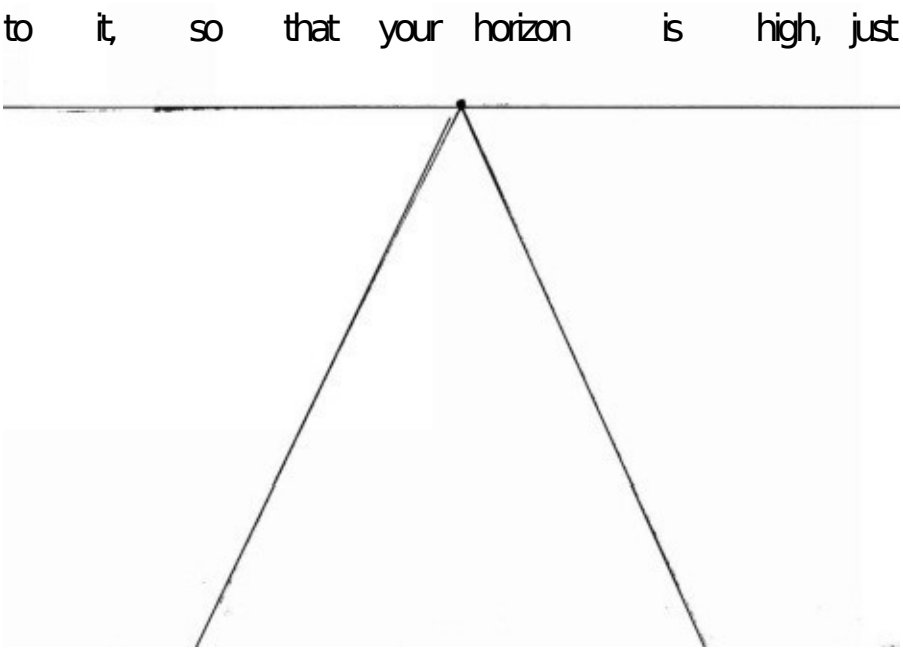
Do you want to add more windows? Use the same principle idea to draw lines to the vanishing point and vertical lines to finish them off



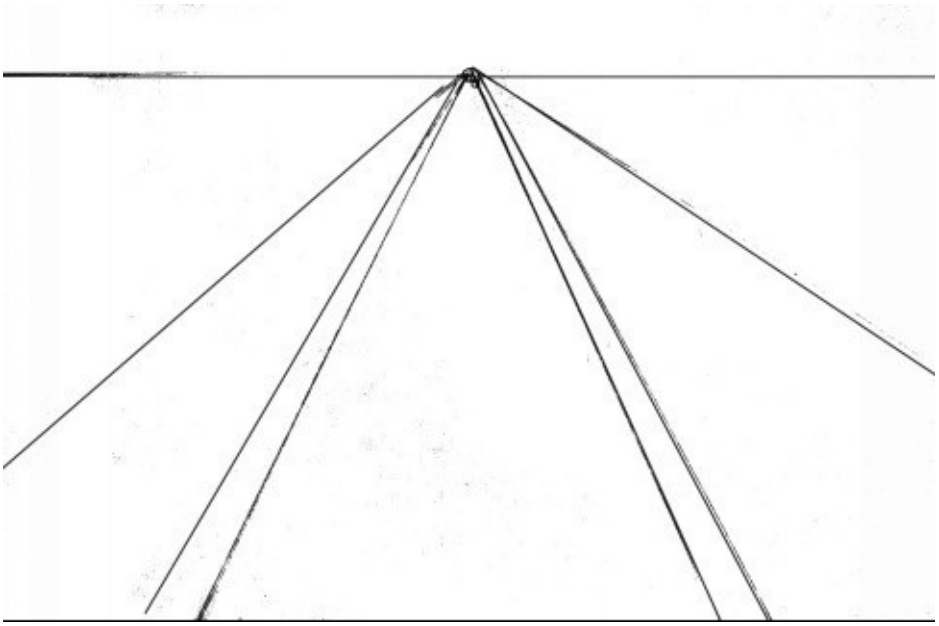
Add some curtains, blinds, and a few trees disappearing in the distance, and you'll have a pretty one-point perspective drawing of a street from a frog's point of view, as shown above. Just be creative with what you want to draw in there and you can make it look really nice.

Chapter 3: The Bird's 1-Point Perspective

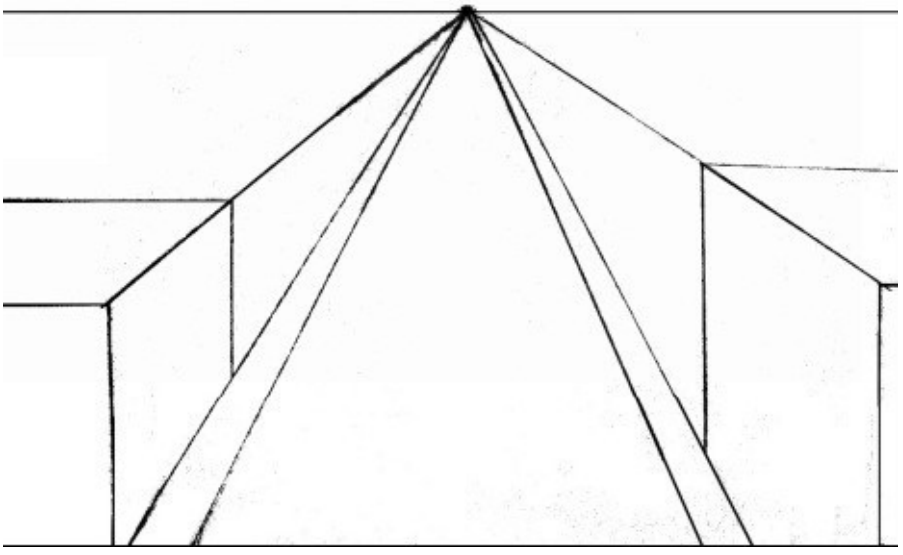
Now let's continue with a bird's perspective. A bird soars above the clouds, and has the privilege of seeing a LOT. So a bird's horizon is high. Start out by drawing a line at about ¼ from the top of your paper, or at least somewhere close to it, so that your horizon is high, just like the image below.



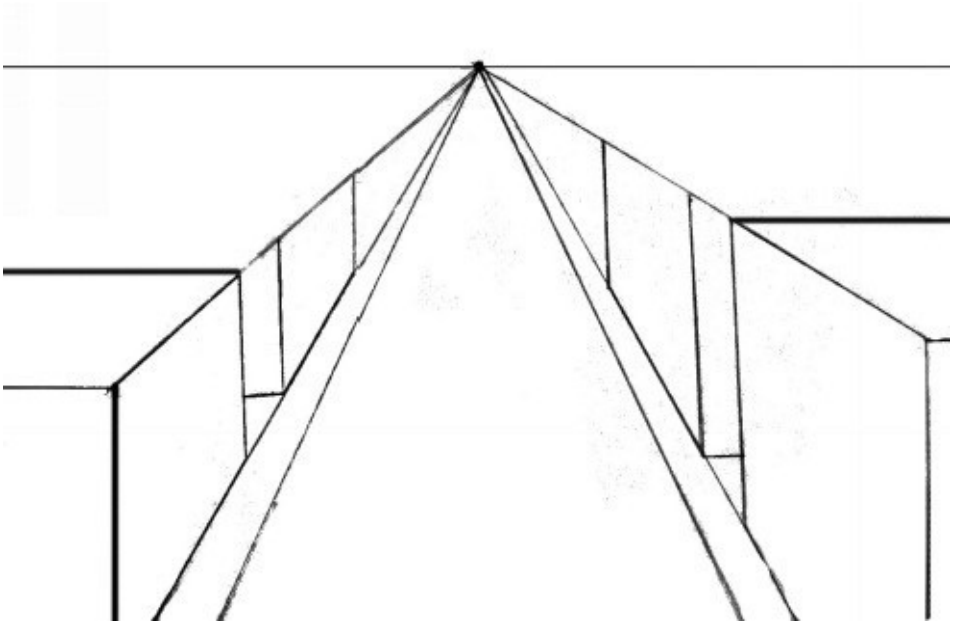
Just start out with drawing a horizontal line, followed by two diagonal lines underneath it. This will be the road. See image above. Make sure the diagonal lines go to the vanishing point, which you put somewhere in the middle on the horizon.



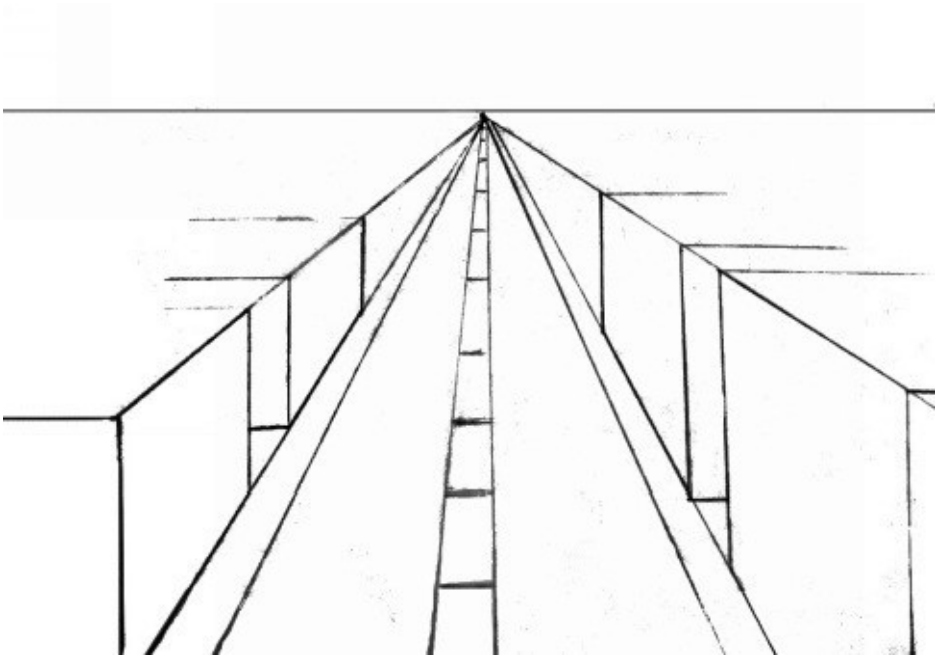
To draw the line where the homes will be, and the curb, draw more diagonal lines to the vanishing point, as shown above. The diagonal lines on the furthest side of the paper will be the lines that indicate where the roof will be.



Draw vertical lines to indicate the wall of the houses on either side. Also, you can draw four horizontal lines to make it look more like a cube. You don't have to, because you'll erase these later anyway.

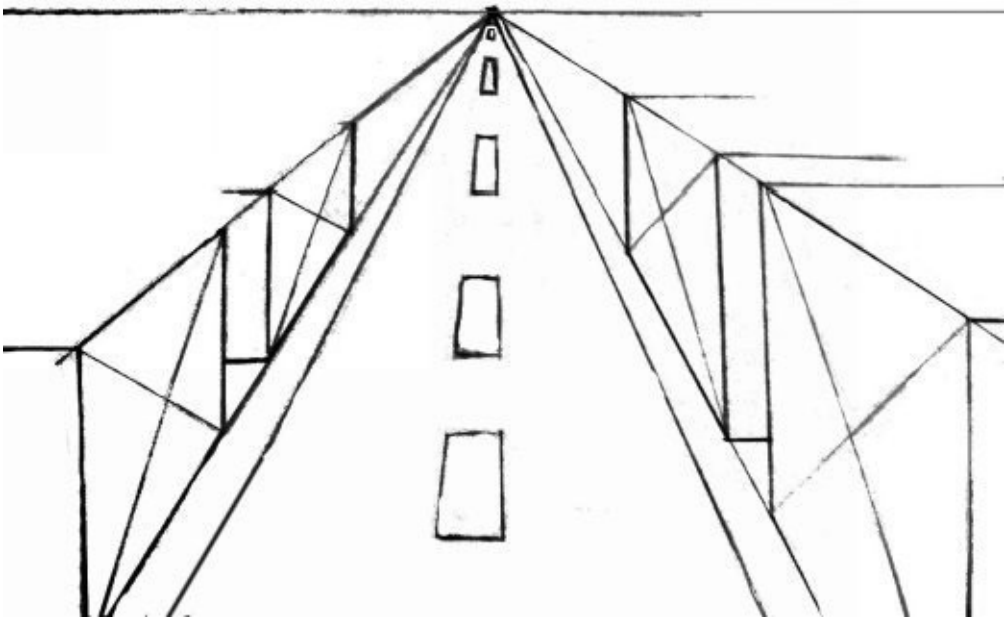


Do the same behind the front two houses, forming another wall on each side, as shown above.

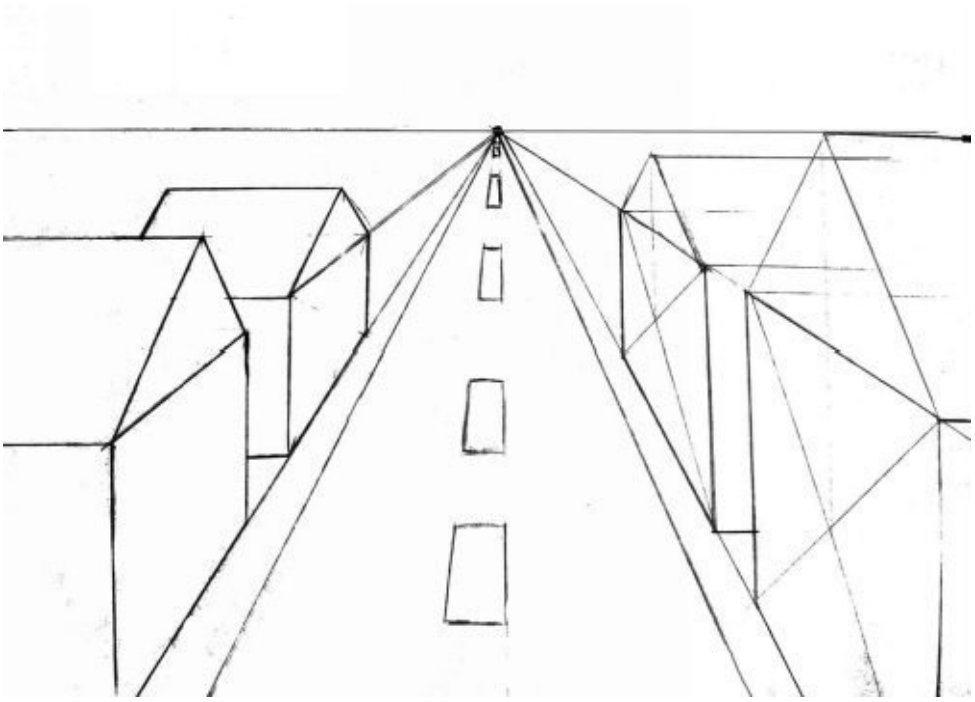


In the middle, you can form a broken line that emerges from the distance. Start

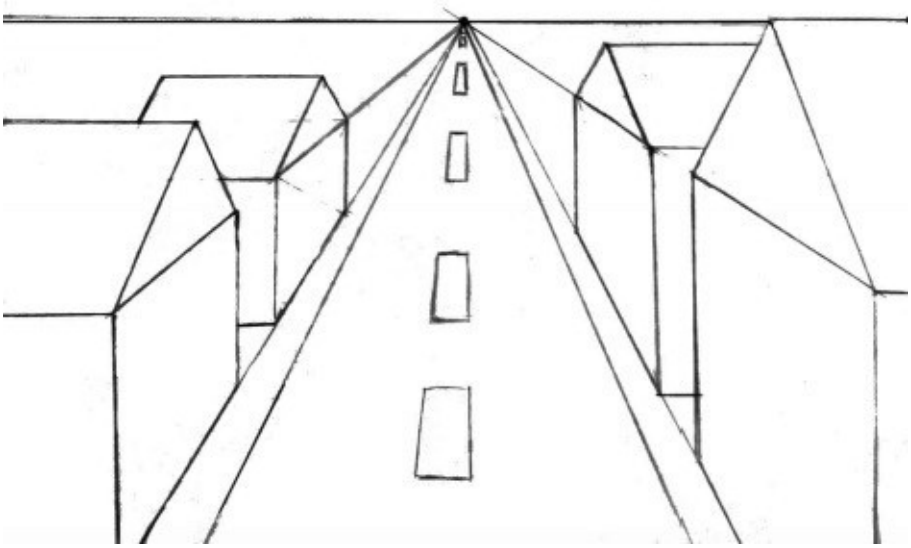
from the vanishing point and estimate how wide it will be at the bottom. Then draw the two lines that emerge from it. Add horizontal lines in between them to make it a broken line. You can erase parts of that to complete it.



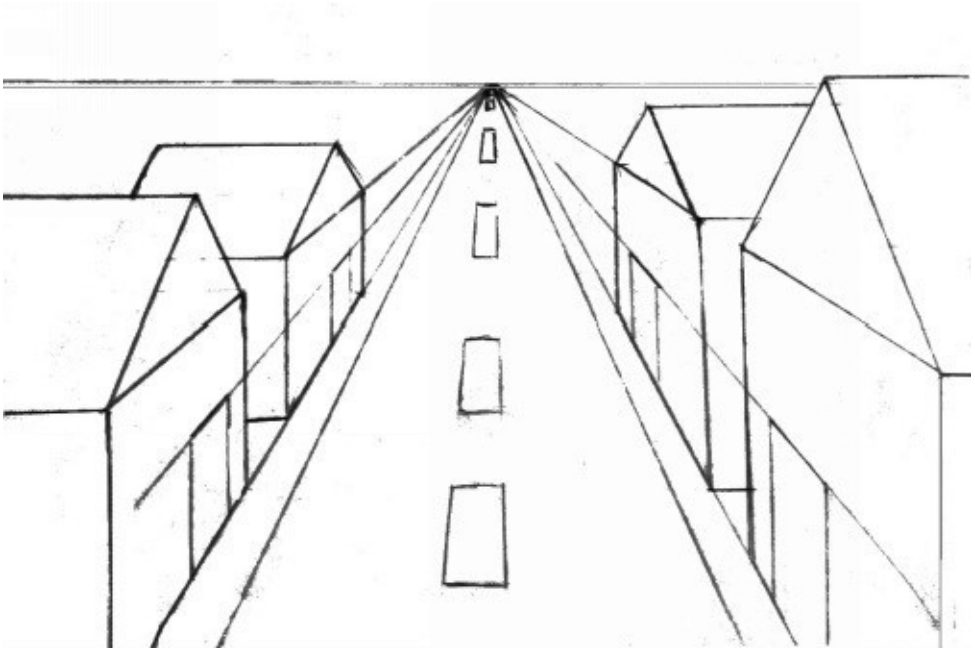
Now that the walls of the homes are done, we will want to draw the roofs. Use the same principle as in the frog's one-point perspective. Draw a cross from corner to corner in each wall to determine the center, as shown above.



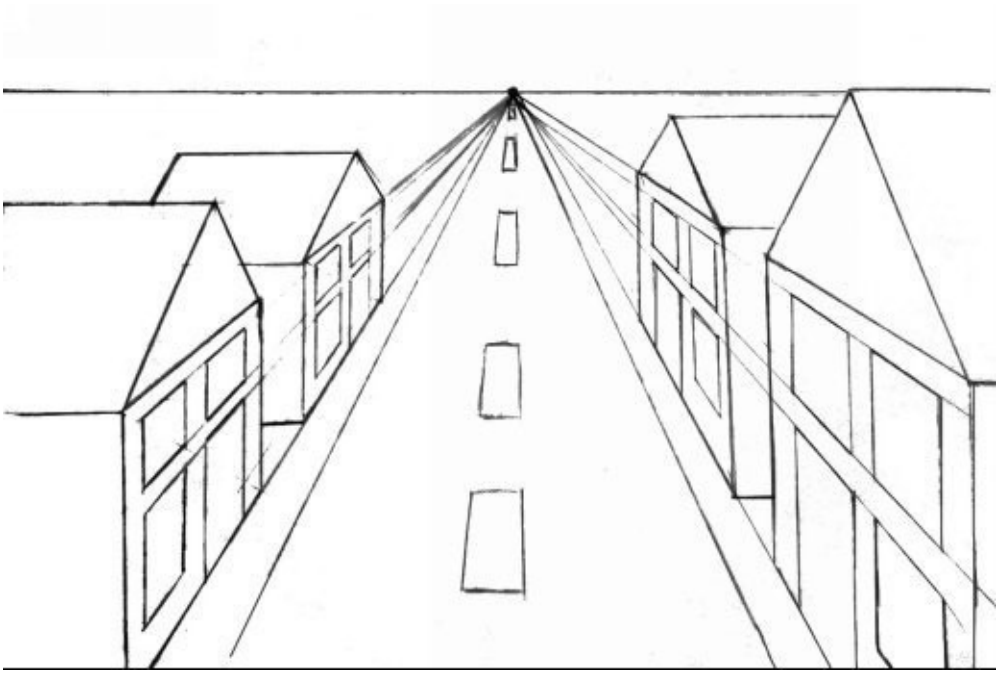
By determining where the center is, you can easily select the top of the roof, where the diagonal lines come to a point. On the left side of the image above, I already erased the lines, on the right side, they are still there to clarify what I mean.



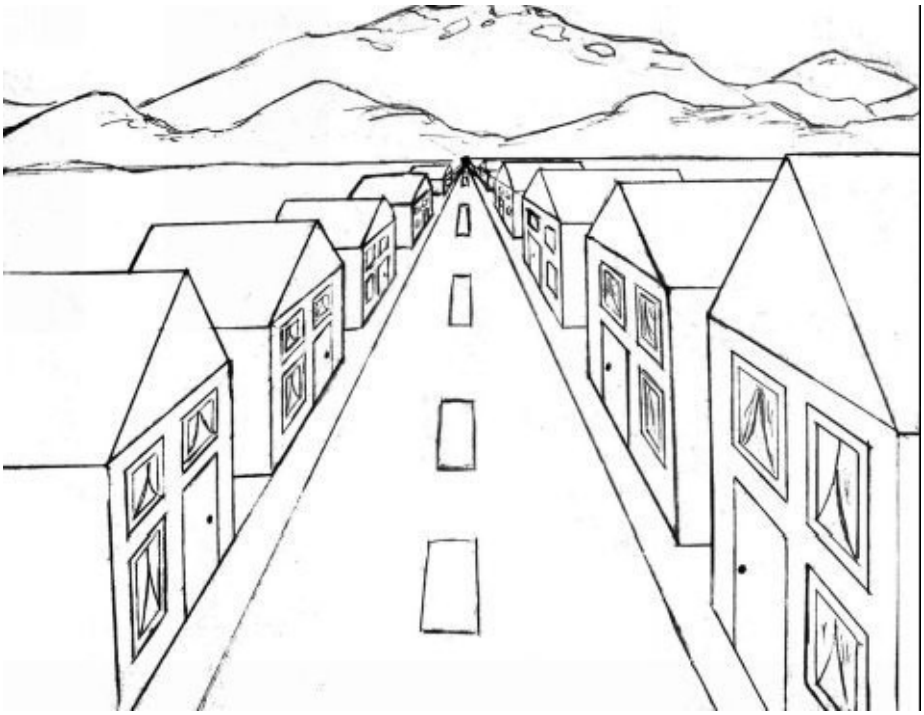
This is what it should look like once you're done with the rooftops. See image above.



To make the homes more complete, we'll draw a diagonal line on each side, always to the vanishing point, and estimating where the top of the doors will be. Then draw two vertical lines for each door. See above.



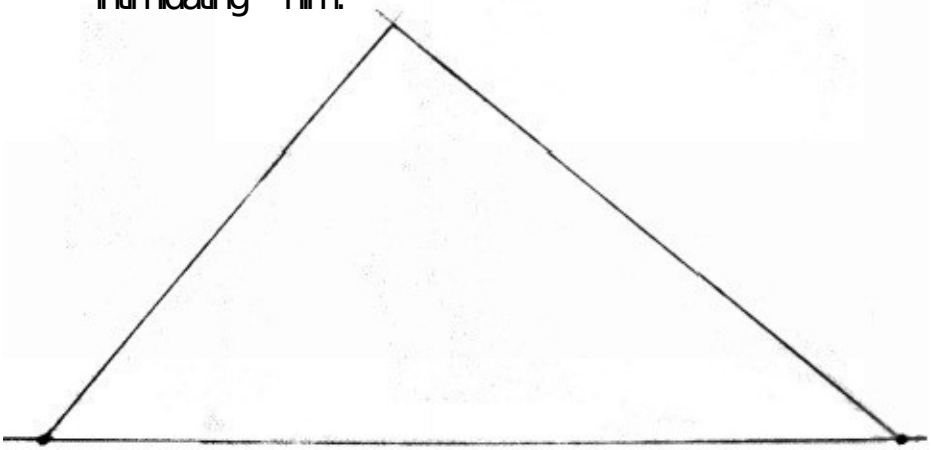
Do the same with the windows. Estimate where they will be, draw two vertical lines and two diagonal ones that go to the vanishing point, as shown in the picture above.



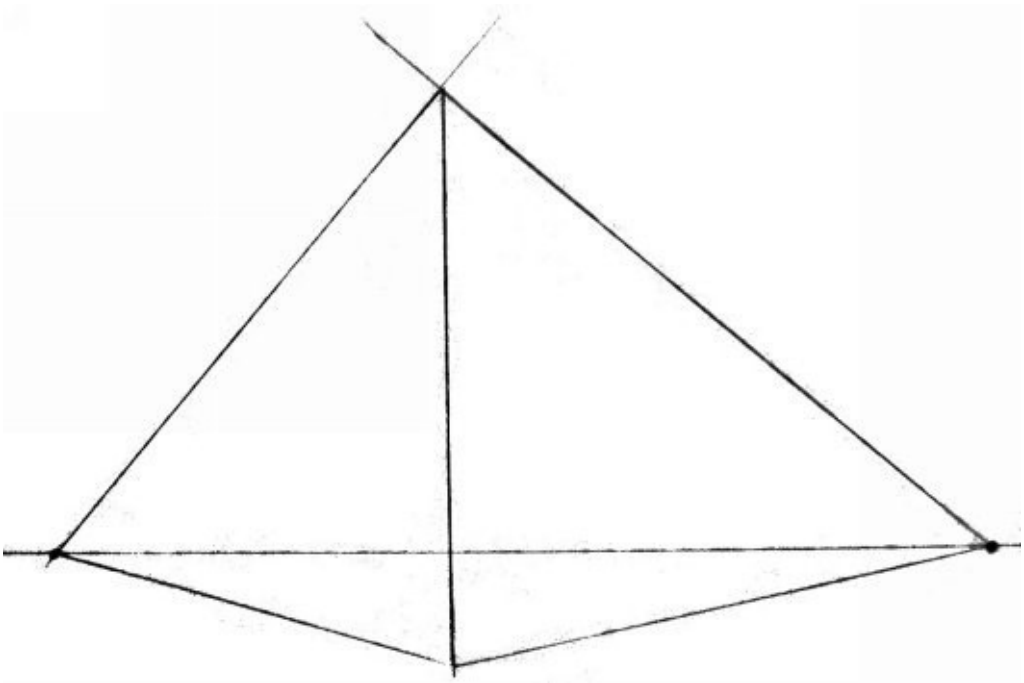
In the end, you can add some curtains, mountains, more houses, etc. The drawing above is an example of what you can do to complete the picture.

Chapter 4: The Frog's 2-Point Perspective

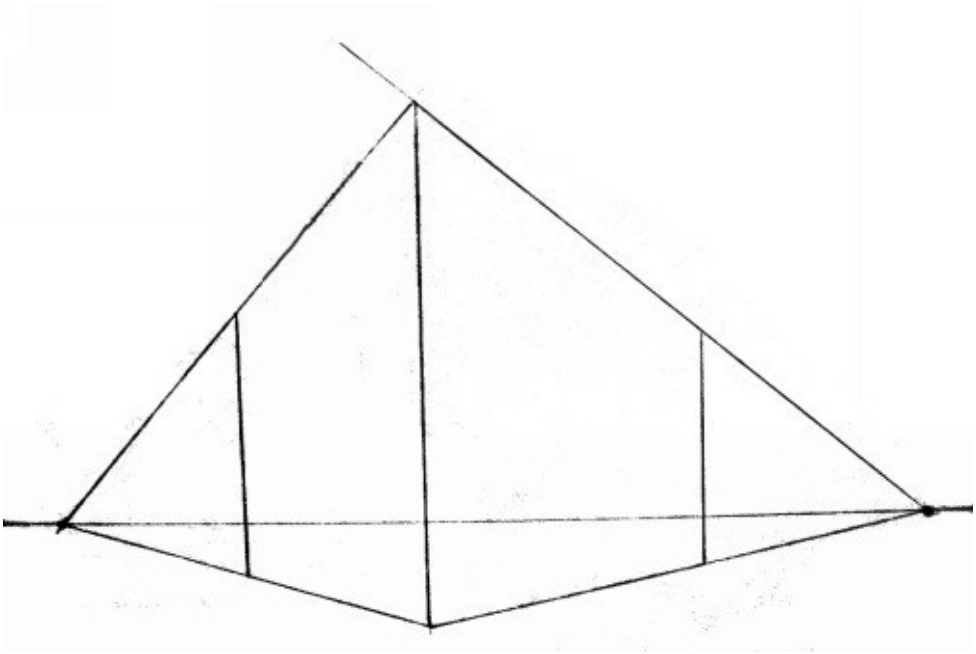
Let's make this a little more challenging. The 1-point perspective was easy, wasn't it? Now, let's see what happens when you add another point on the horizon. It's very common in real life to have this kind of view, so it is important to learn it. We will start again with a low horizon for a frog that cannot see far. The buildings appear humongous to the frog, as if they are intimidating him.



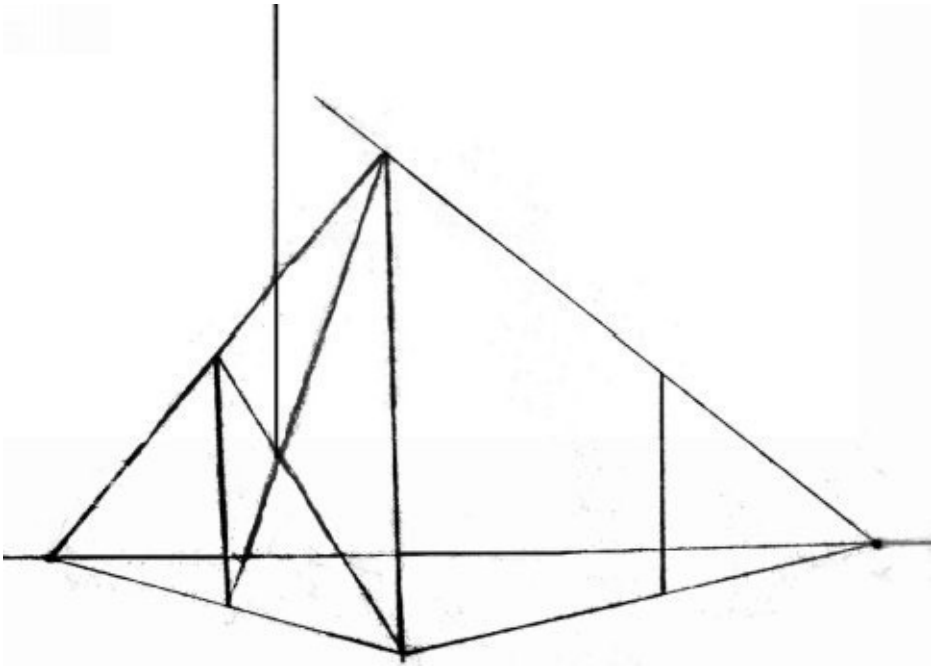
Since it's a frog and you're looking up, start with a low horizon. Draw two lines on the horizon on the sides, not in the middle. From those two points, draw two lines that meet each other somewhere in the middle or a little away from it.



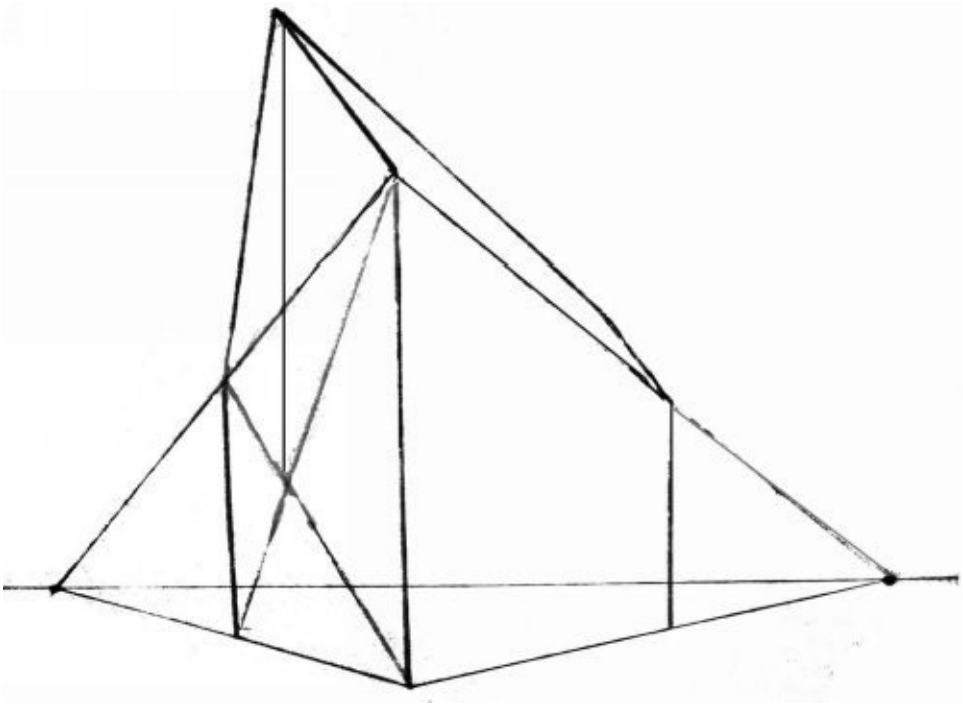
From the point where the two lines meet, draw a vertical line down to a point somewhere below the horizon. From that point, draw a line to each vanishing point, as shown above.



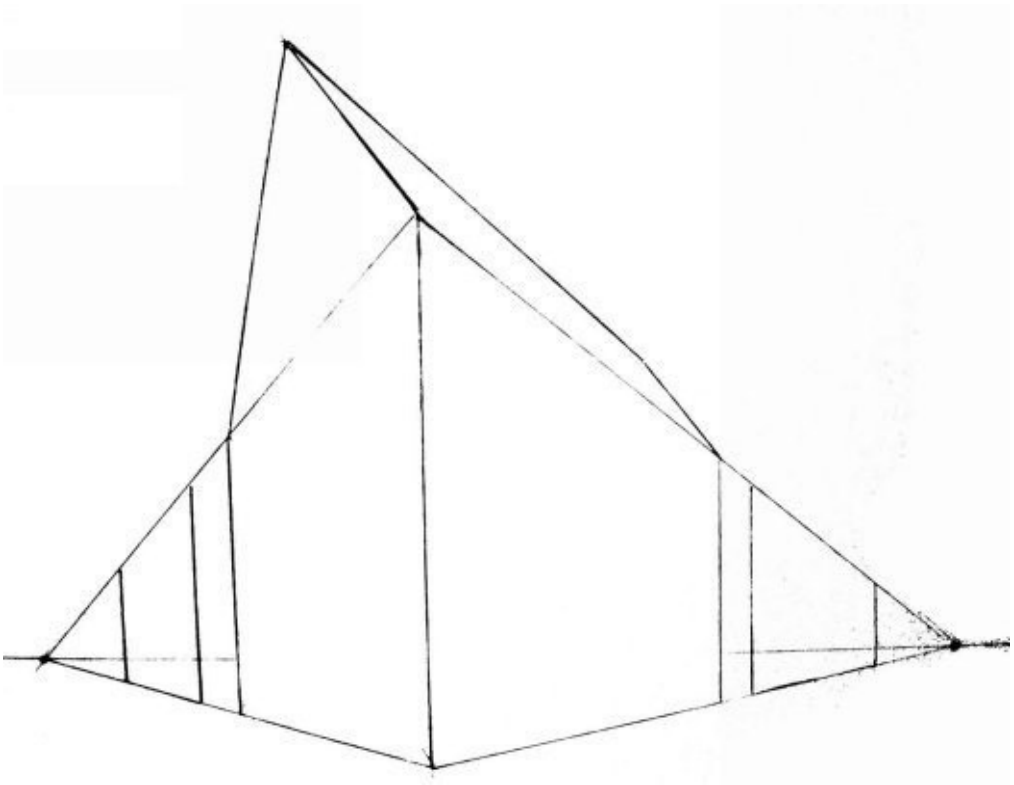
Draw two more vertical lines to determine the walls of the house, as shown in the image above.



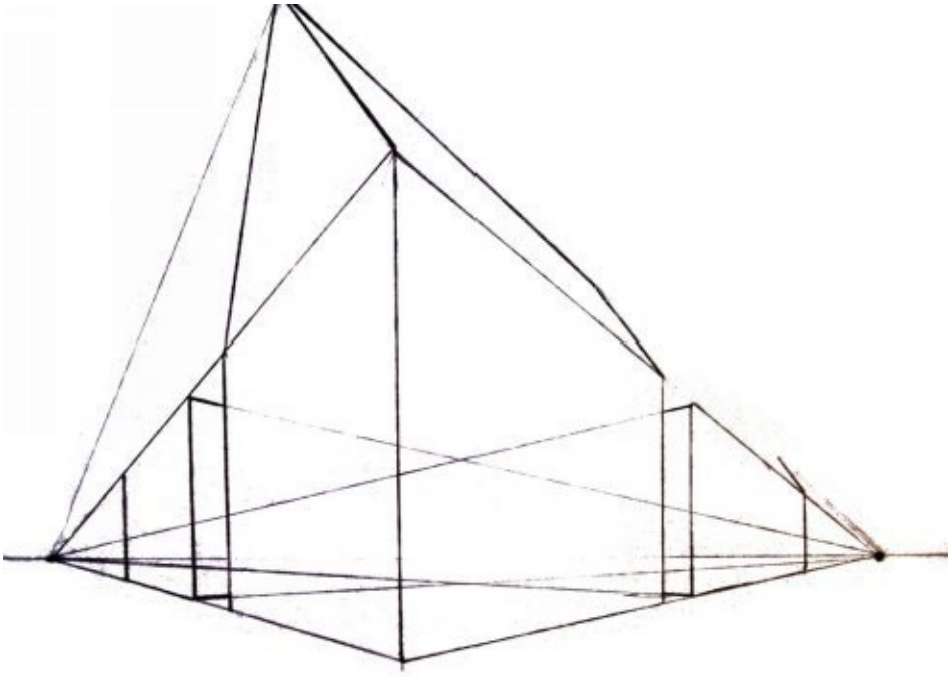
Now, to determine the center, draw a cross on one of the walls. From the cross, draw a vertical line up to decide where the point of the roof will be.



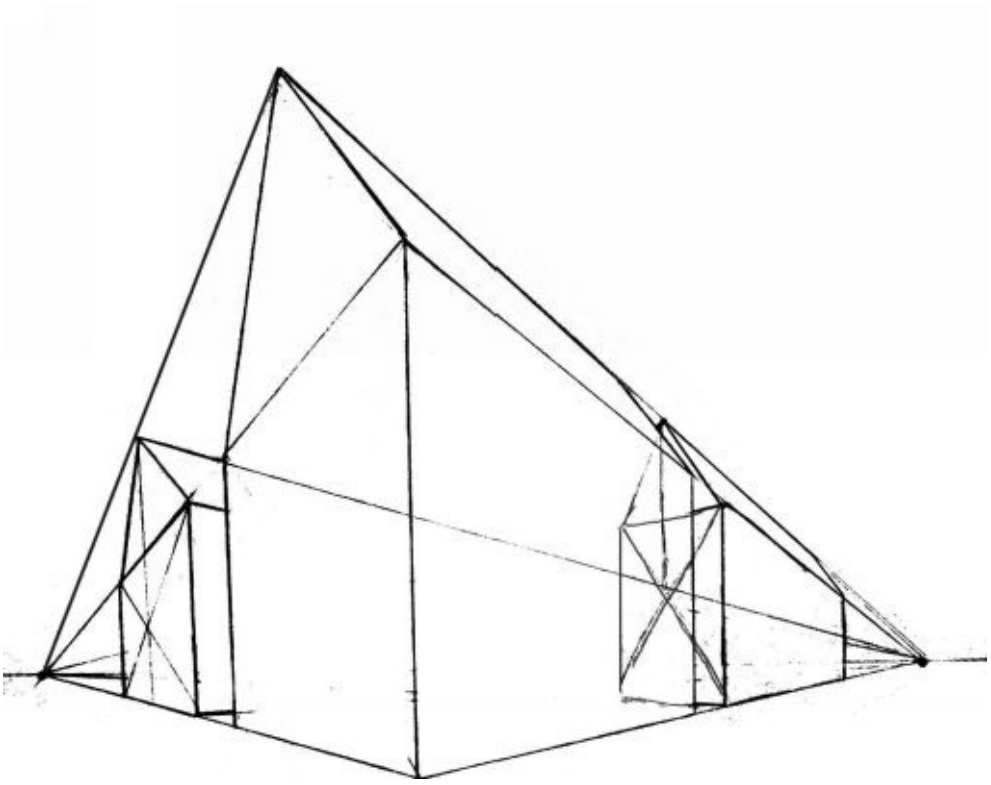
With this new point, you can draw the roof. Draw lines to the corners of the walls, as shown above, and from the tip of the roof, draw a line the vanishing point on the right. The final line on to the corner of the house is determined by the angle at which the other line is. Notice that the two lines that border the roof are at the same angle.



If you want to draw more houses next to the middle one, just draw two vertical lines each time to create a wall, as shown above.

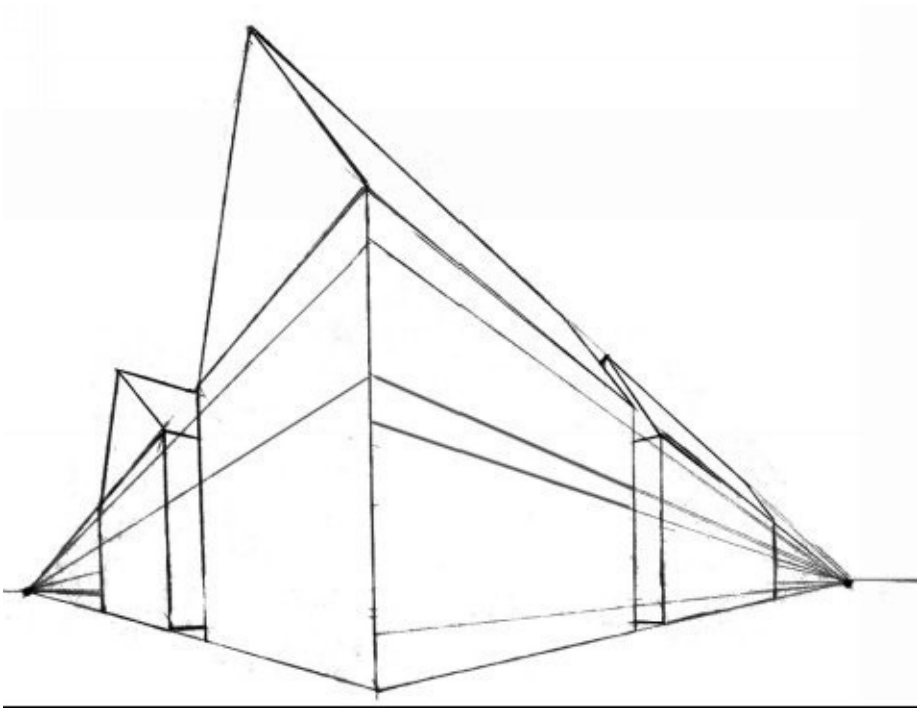


This may seem a little complicated, but all it is in the picture above, is the other wall drawn by lines that go to the vanishing point on the opposite side.



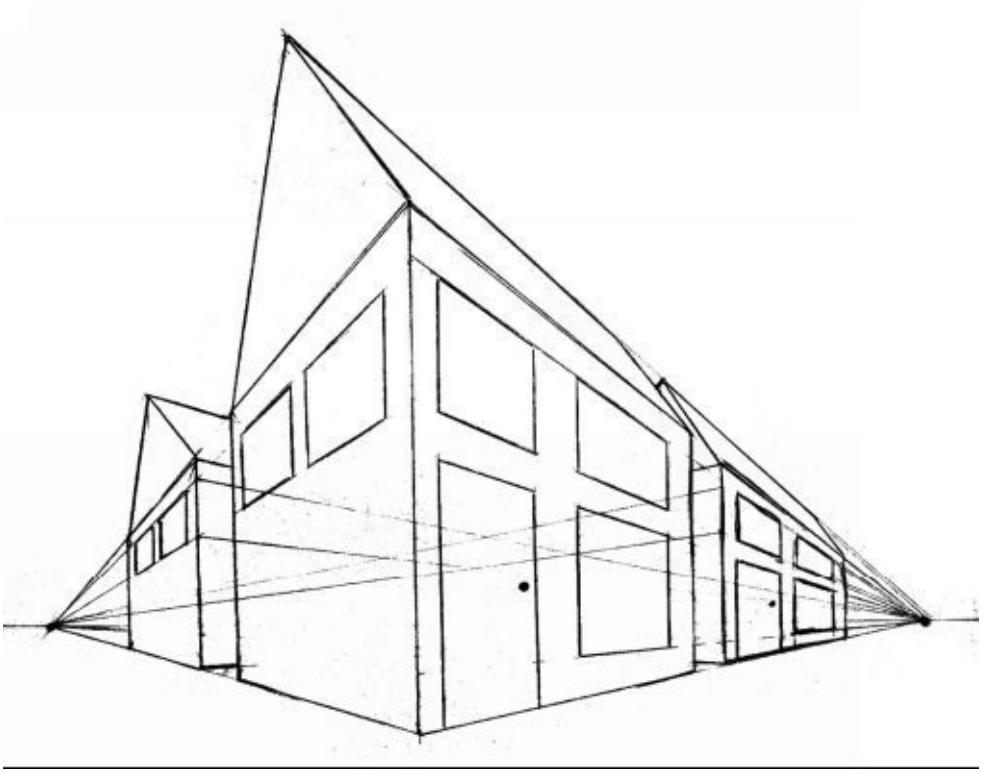
To see where the roof is going to be, just draw a cross on the left wall, as shown above. Then, after drawing a vertical line up, you will have the point of the roof.

If you want to make the houses the same height, simply draw a line from the middle house to the vanishing points to see how high. In this image, there are lots of lines that are drawn through the house, but of course you'll erase those afterwards, unless the home is made of glass (just kidding).

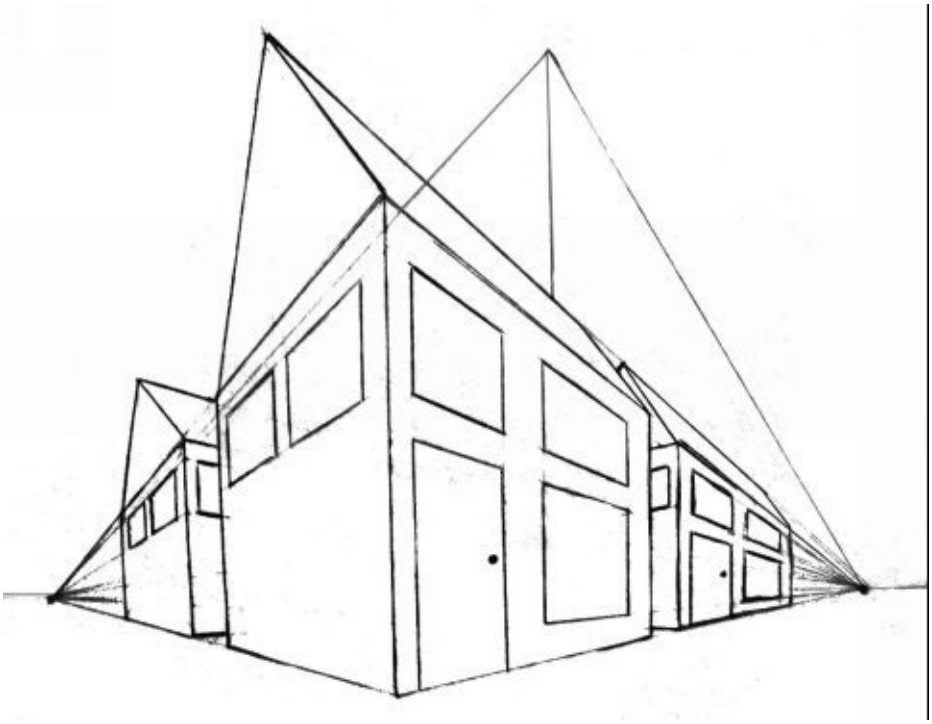


Now that you have your three homes, you can decide where to place the windows and door. I did so by drawing these lines that determine the top and bottom of the windows, and the top of the doors. In the next image, I will show you how you can finish those with vertical lines.

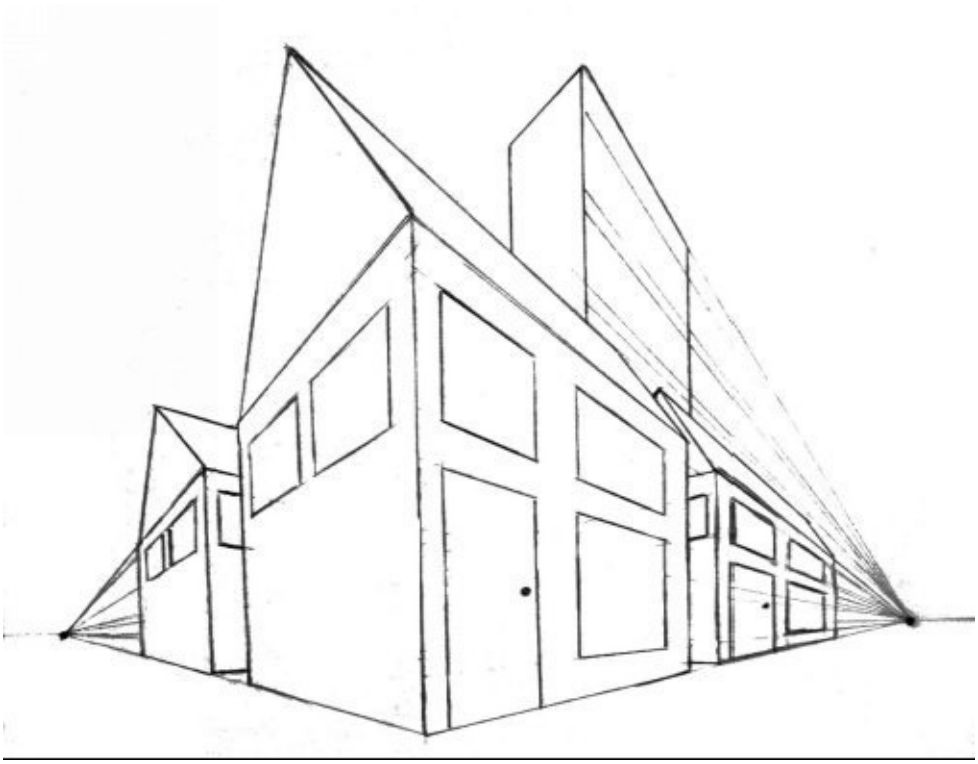
As you can see in the image above, I erased part of the lines after drawing the windows and doors in there. You could draw another door on the house on the left, but I didn't do that in this case, assuming the door is on the other side.



In my drawing, I added some more lines that go to the vanishing point on the other side, to create a perspective referendum for windows on the inside, partially hidden behind the house in the middle.

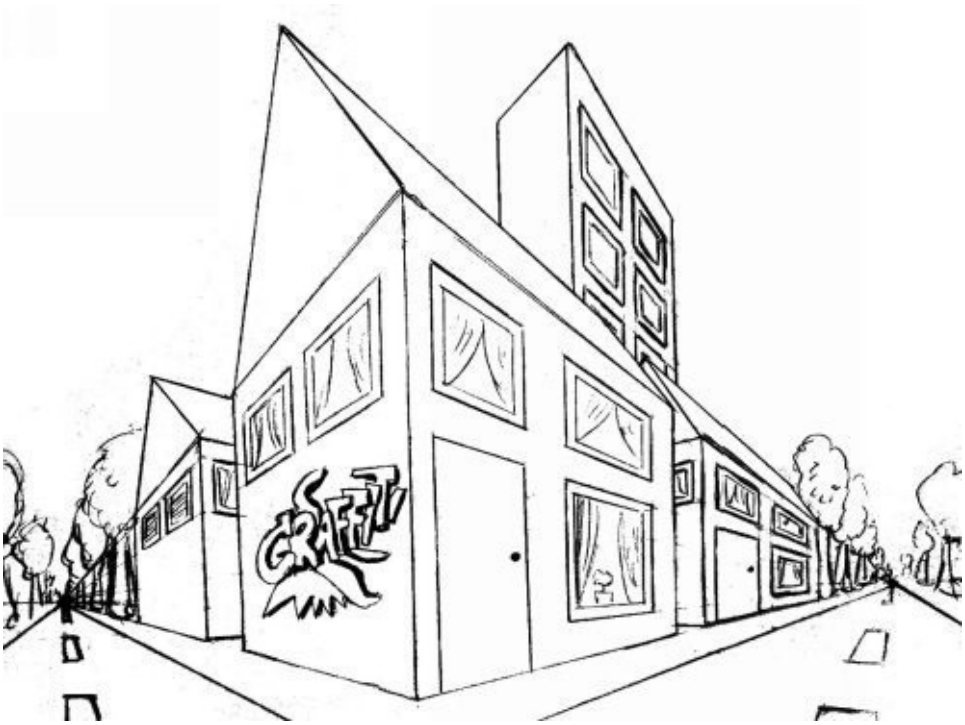


As you can see in the image above, I used those lines to finish the windows that are partially hidden behind the middle house. But if you want some apartment building or skyscraper towering above the houses, then do as I did and draw two more lines above the homes, each going to a vanishing point, and a vertical line in the middle, just like with the first house you drew.



Draw two more lines to finish the walls of the apartment building, and start drawing lines on one side to the nearest vanishing point, as shown above. These will be for the windows.

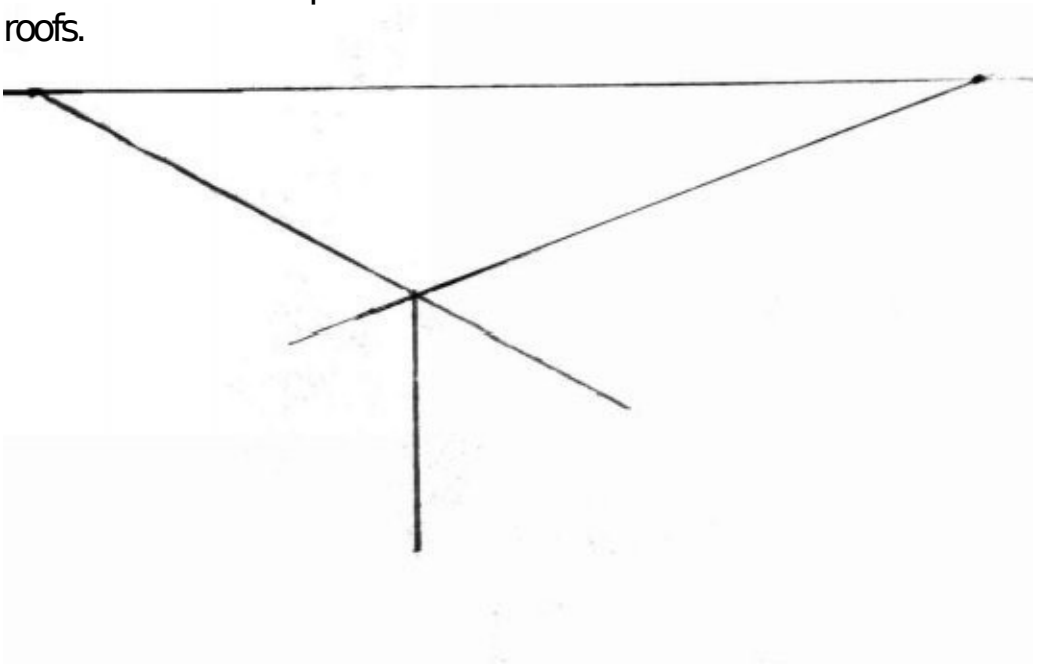
Now that you've drawn the windows, you can add details like trees, or the broken lines on the road. Make sure the lines on the road go to a vanishing point, as well as the lines that break them up, as shown above. Don't ever draw a horizontal line. The only horizontal line you use in a 2 point perspective, is the horizon.



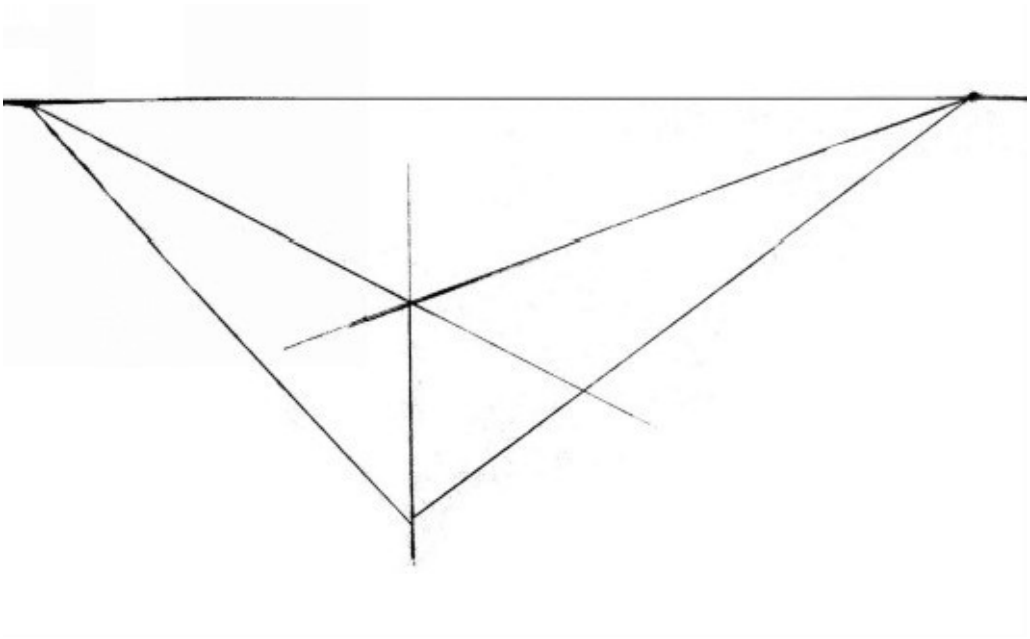
Complete the drawing by erasing parts of the street lines, adding curtains or funny drawings like the graffiti on the wall I drew.

Chapter 5: The Bird's 2-Point Perspective

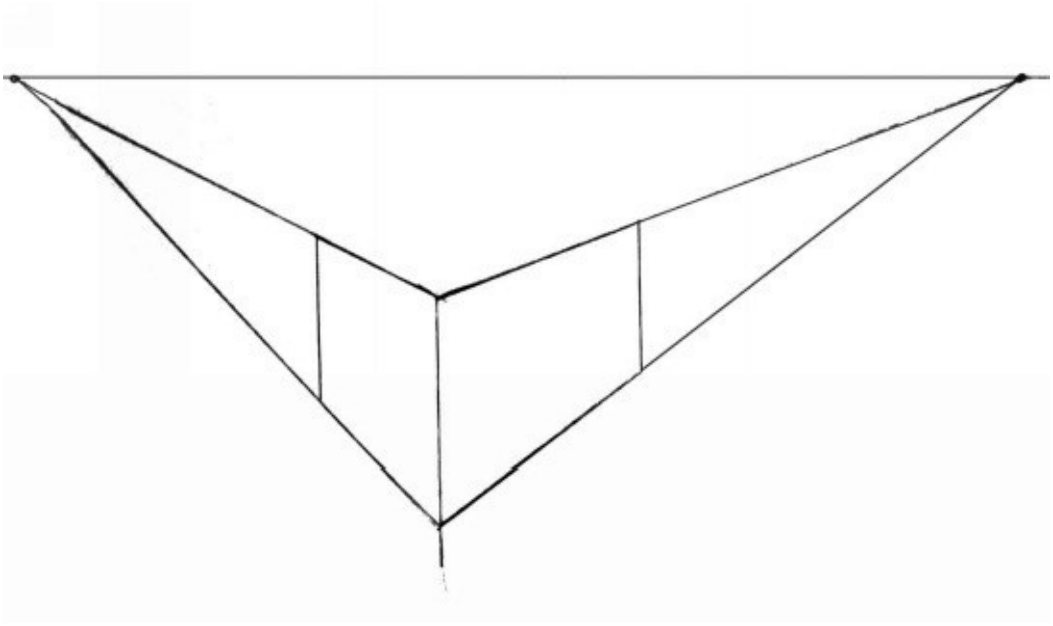
The same concept of 2 vanishing points also counts for the bird's perspective.
This time (you probably already see it coming), you start out by drawing a high horizon. The bird is looking down on the buildings, so it can see the top of the roofs.



Start with a high horizon. Most of the images you will be drawing will appear underneath that line. Just like with the frog's 2-point perspective, begin by drawing two lines towards each other from the two vanishing points in the corners, so that the lines meet somewhere near the middle. From the point where they cross, draw a vertical line downward, as shown above.

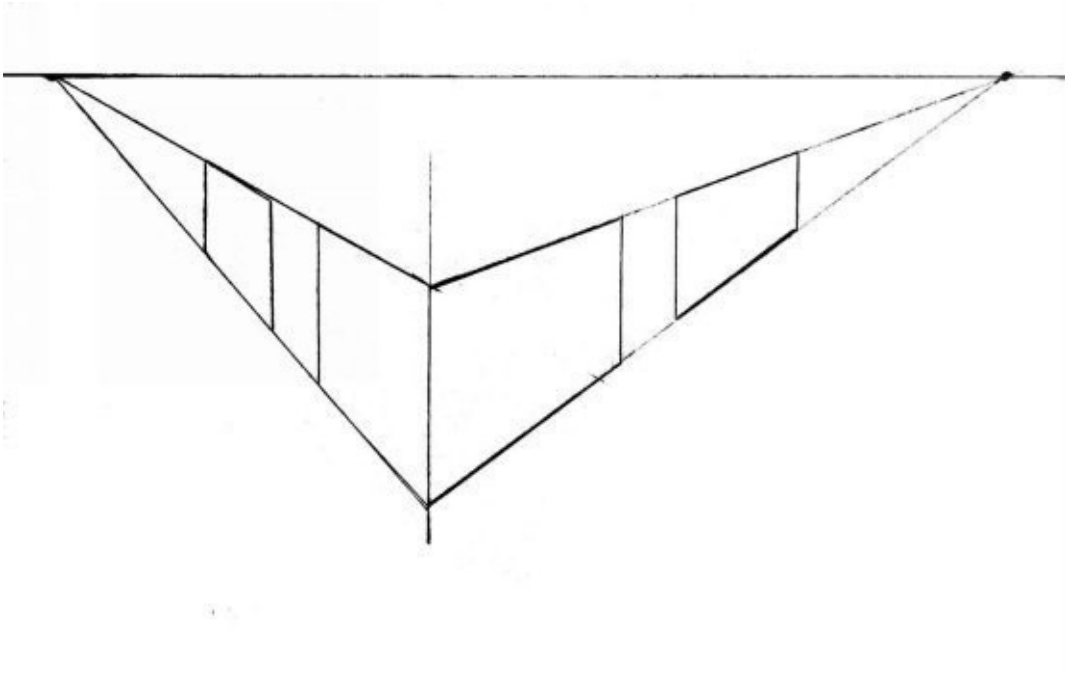


Draw two lines that emerge from the vertical line in the middle and go towards the vanishing points. This is the start of the first home's two walls.

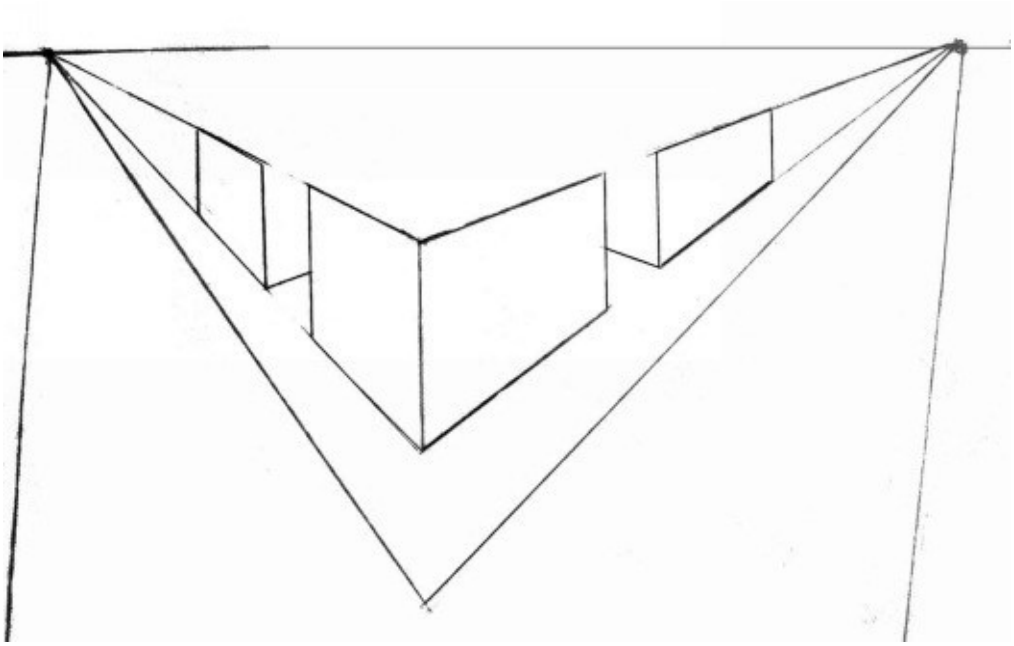


Draw two vertical lines, one on either side of the first vertical line you drew.

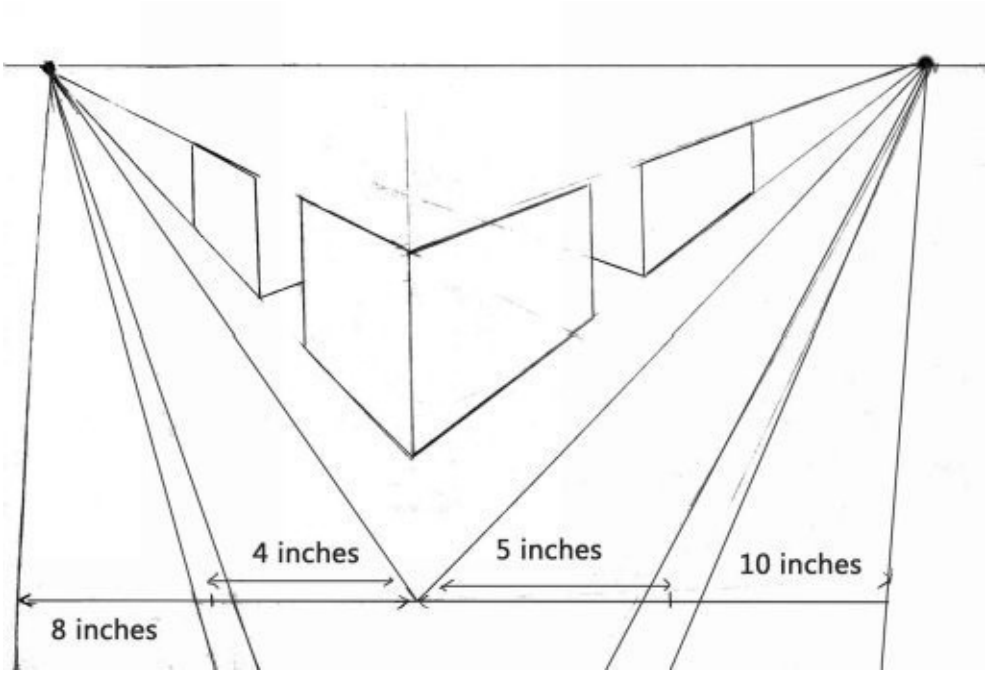
Erase some parts you don't need, like excess parts of the lines from the vanishing points.



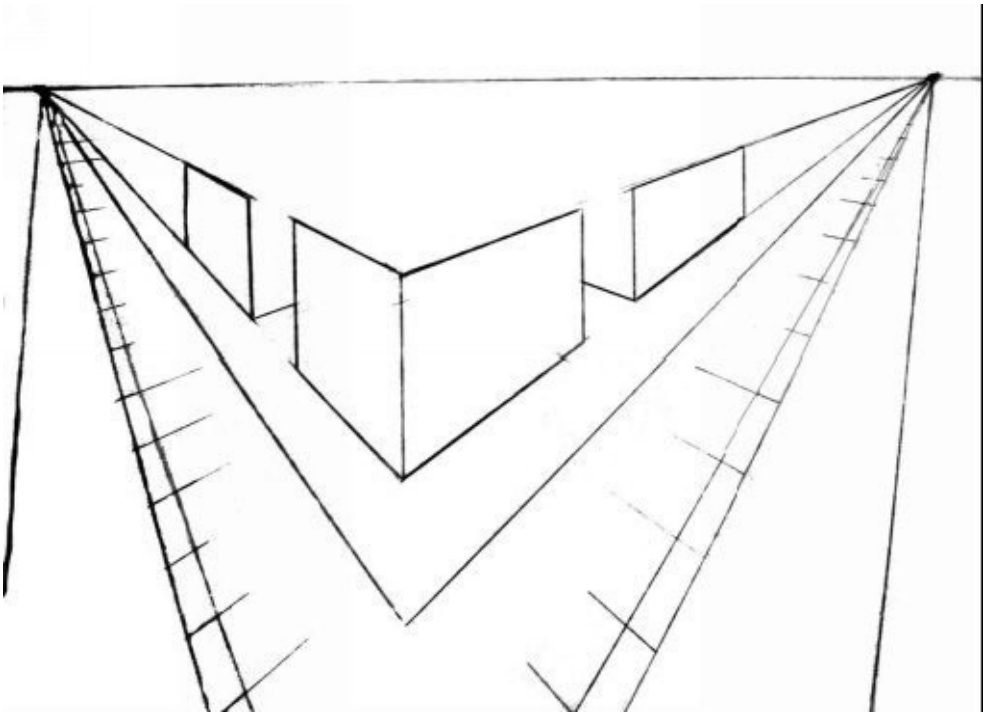
Since we're at it, let's just add two more houses immediately. You can use the same lines towards the vanishing points to base your vertical lines on, as shown above.



Draw lines to the vanishing points on the opposite side to complete the bottom of the inside walls. If you look closely in the drawing above, you'll notice that they are pointed exactly at the vanishing point on the other side. This is true for both homes. Also, in the image above, I started a sidewalk and two roads coming together, by drawing lines to the vanishing points.

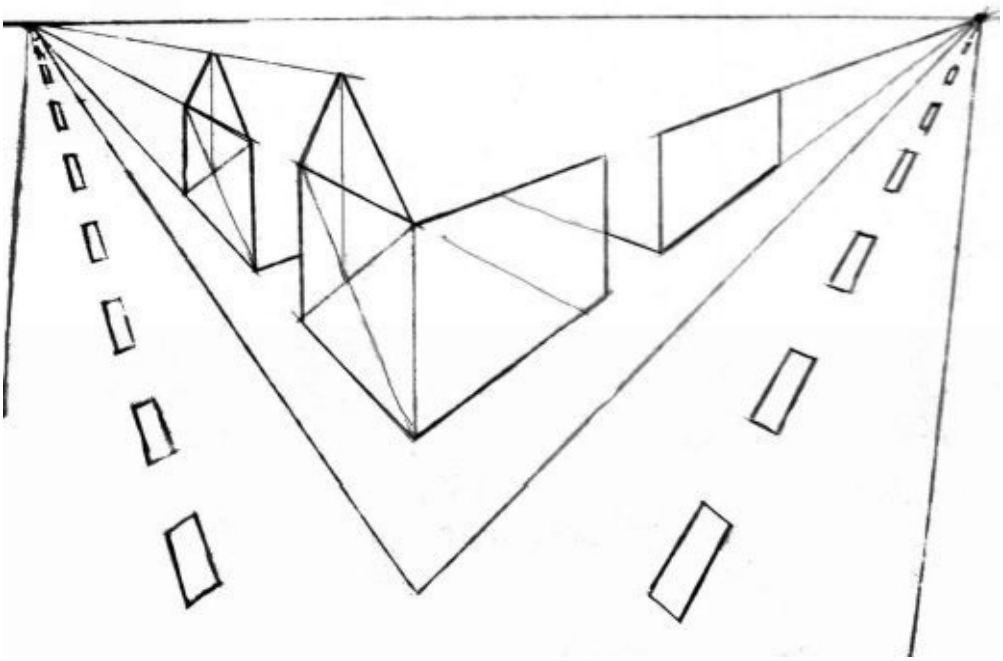


Now we want to determine the middle of the roads so we can draw the broken lines exactly in the middle. In the image above, you can see how I determined the middle of each road. Measure the total width of the road and cut it in half. If the road on your paper is 8 inches in length, for example, then the middle is at 4 inches. Draw two lines that go towards the nearest vanishing point and make sure they are evenly far apart from the middle. These lines will show where the lines are going to be. Do this on each side.

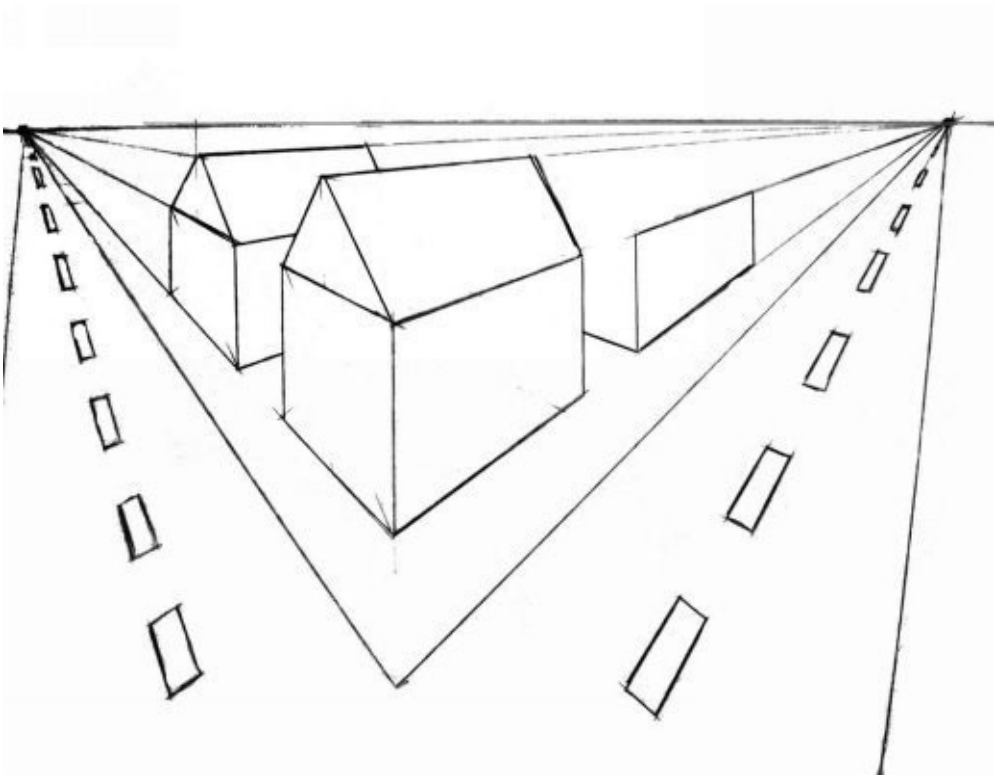


If you want to draw a broken line, you'll have to break up those two lines.

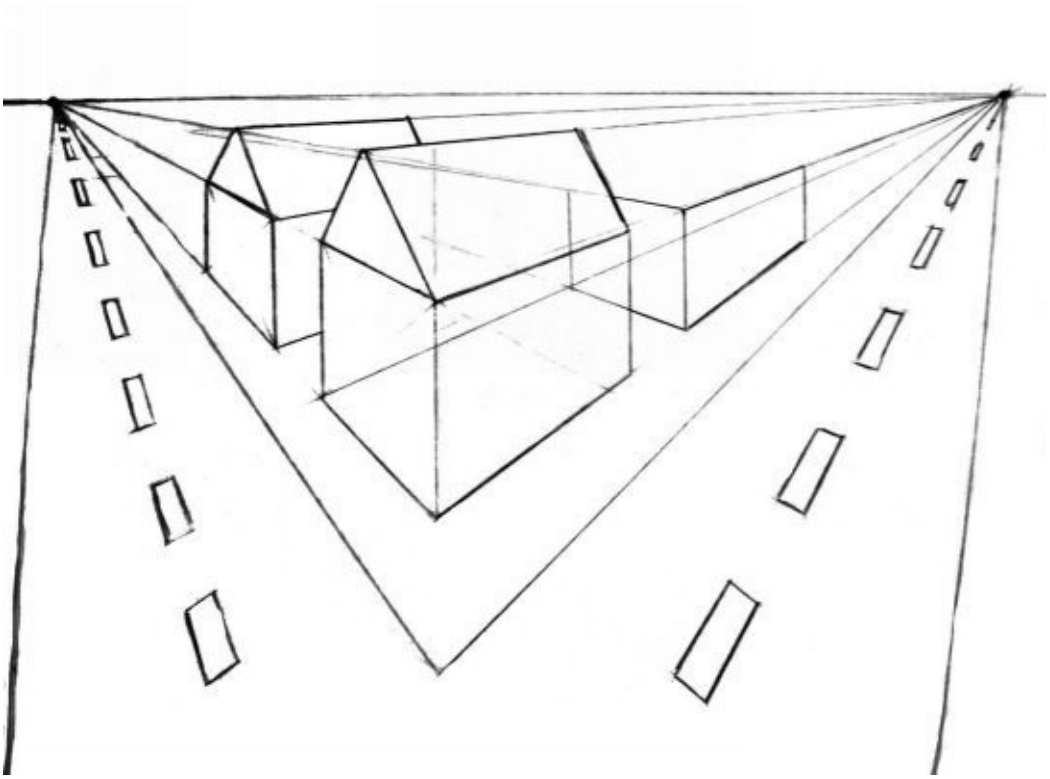
Remember to never draw any other horizontal lines other than the horizon when you are dealing with a 2-point perspective. So how do you determine at which angle the lines will be broken up? By having the go to the vanishing point on the other side. Of course you'll have to make sure that the lines are broken up in smaller spaces at the top, since they're further away and appear to be smaller.



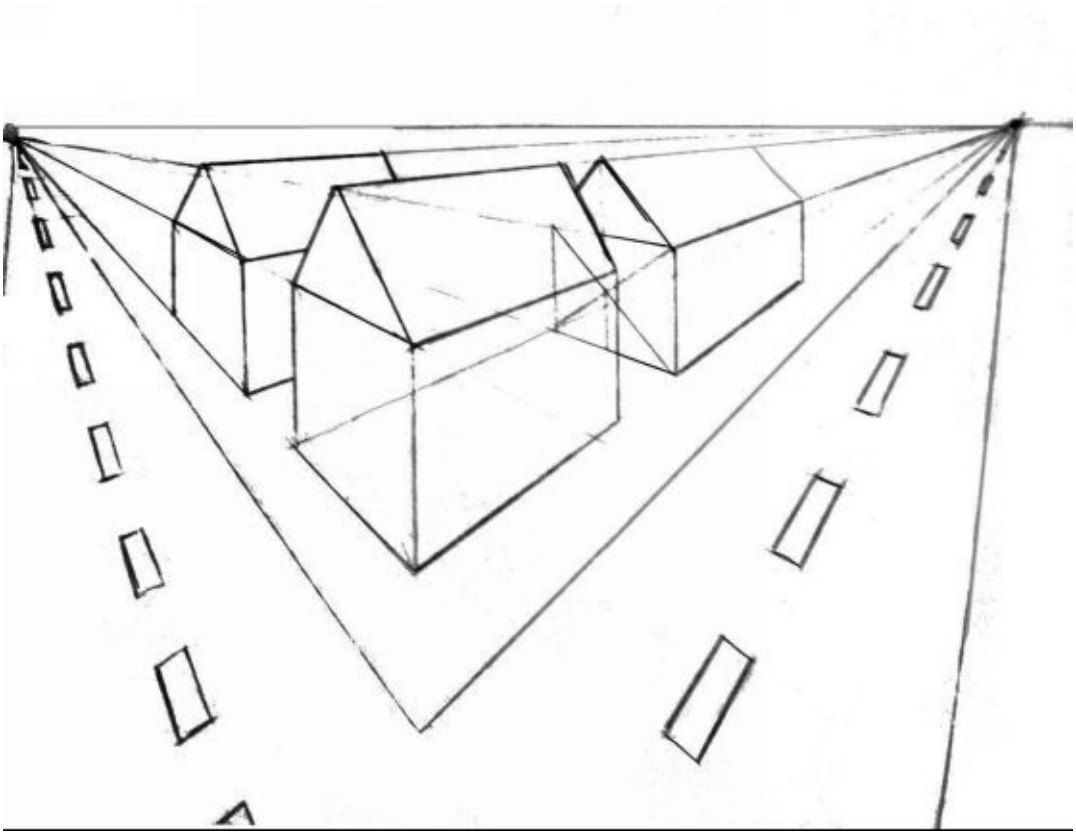
Okay, enough about the roads. After you erase what should be open spaces, the roads should like the image above. Now, let's tweak the houses a little by giving them a roof. First, start with the house on the left side or the one in the middle. Leave the one on the right alone for now. Determining the middle of the homes with a cross. Then, from that cross, draw a vertical line up and decide how high you want one of its roof to be. If you want the other one to have the exact same height, just draw a line to the nearest vanishing point and let that be the tip of the other house, as shown above.



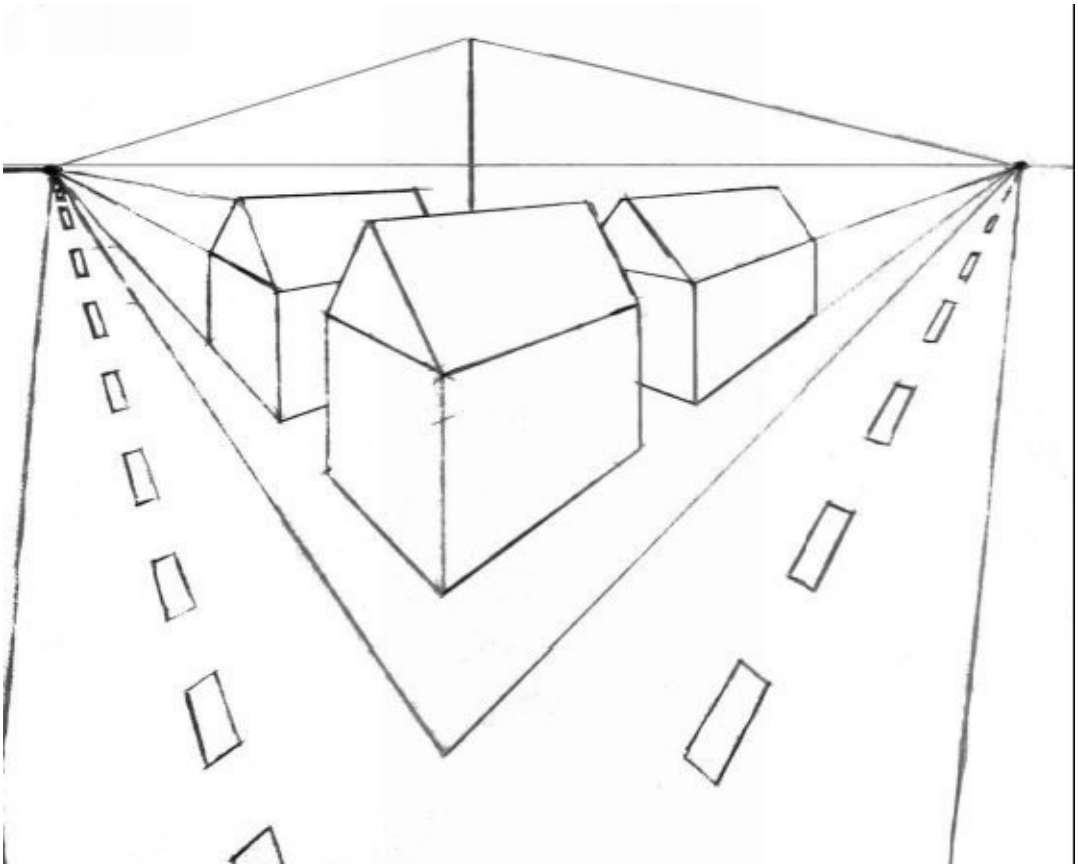
You can erase the cross and the vertical line, and finish the roof by drawing lines to the vanishing point on the right side, as shown above. Notice that the lines that finish the right side of the roofs should be at the same angle as the ones on the left side. They don't go to any vanishing point, but that's just because the roofs are diagonal deviations from the straight drawings and are at an angle.



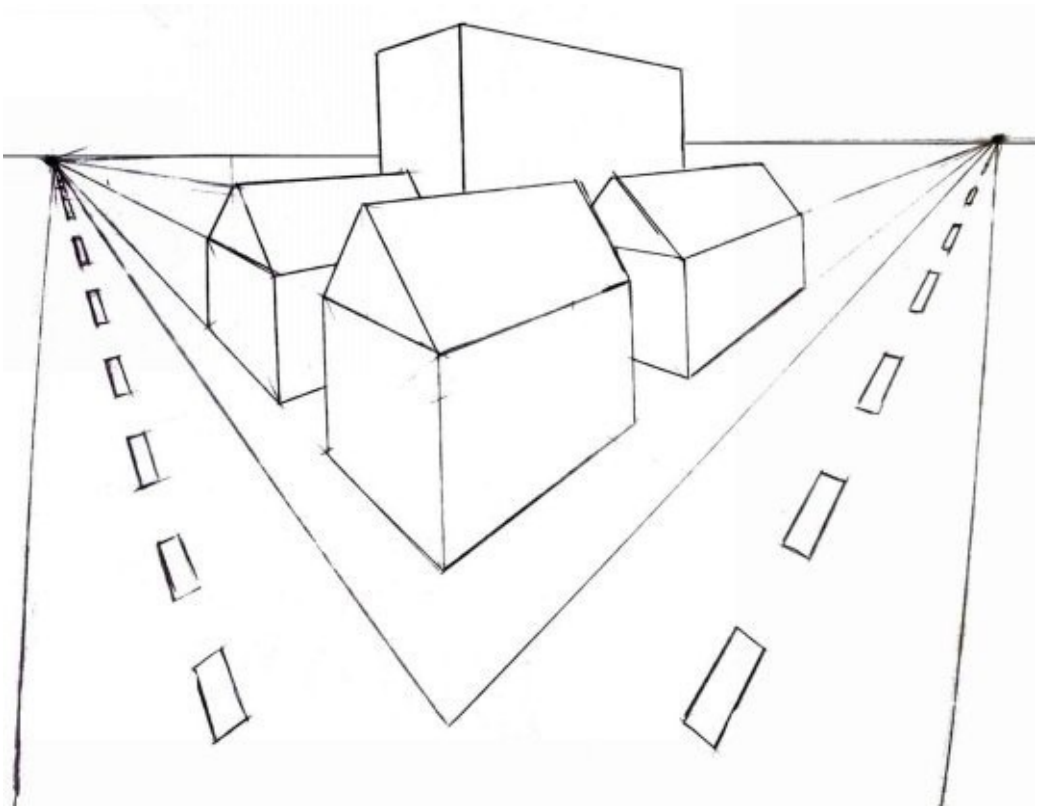
Some of the lines above are drawn through the homes to show you where they go and how to line up the other homes you could draw, that is… if they are the same sizes and are lined up perfectly. As you can see, we can work with these lines to finish the house on the right side.



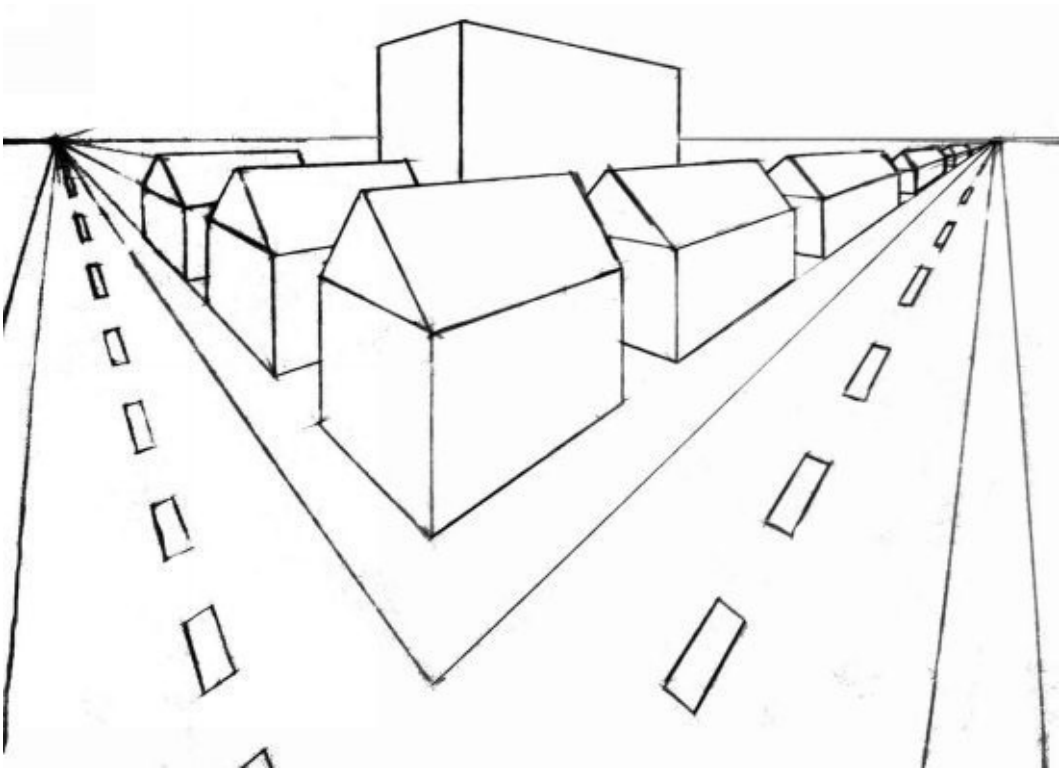
Again, we can draw a cross to determine the middle of the wall on the right side, with which we can establish where the tip of the roof will be. If the right home's roof is the same height as the middle home's roof, then use a line to the right vanishing point to get the exact same height, as shown above.



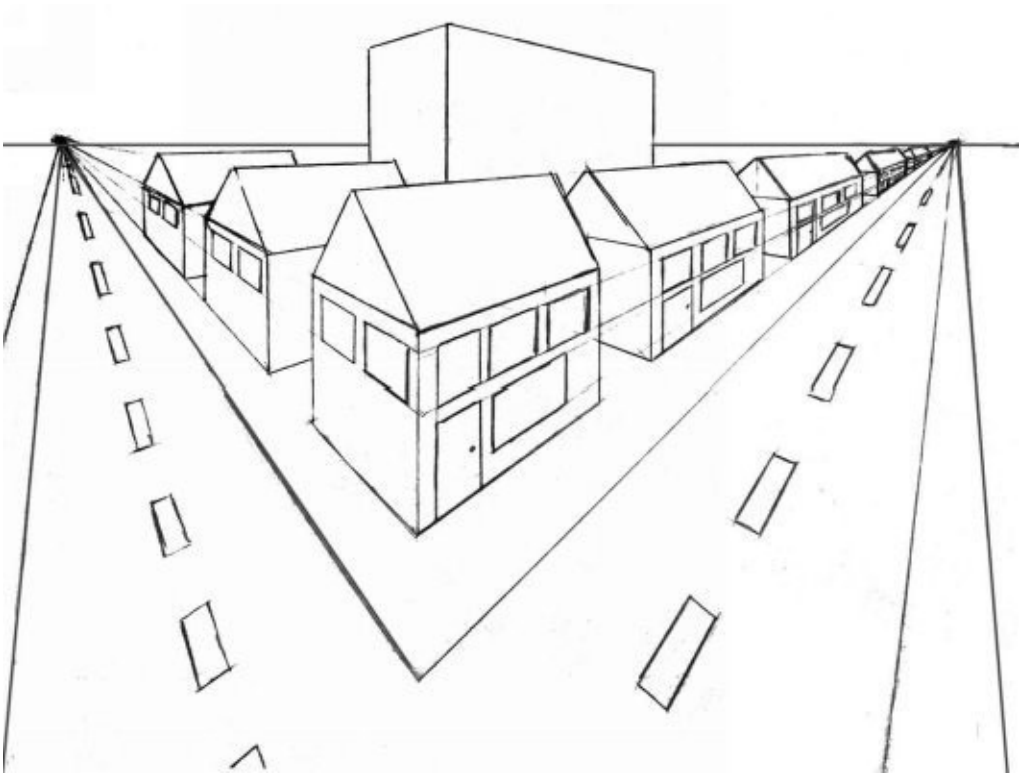
As I mentioned earlier, most of the drawings will be underneath the horizon, but what if we wanted a higher apartment building towering over the homes? Then it's okay, even necessary, to go above the horizon. Again, start with two lines from the vanishing points that meet somewhere, in this case, in the middle or near the middle. Then draw a vertical line from the point where they meet, as shown above.



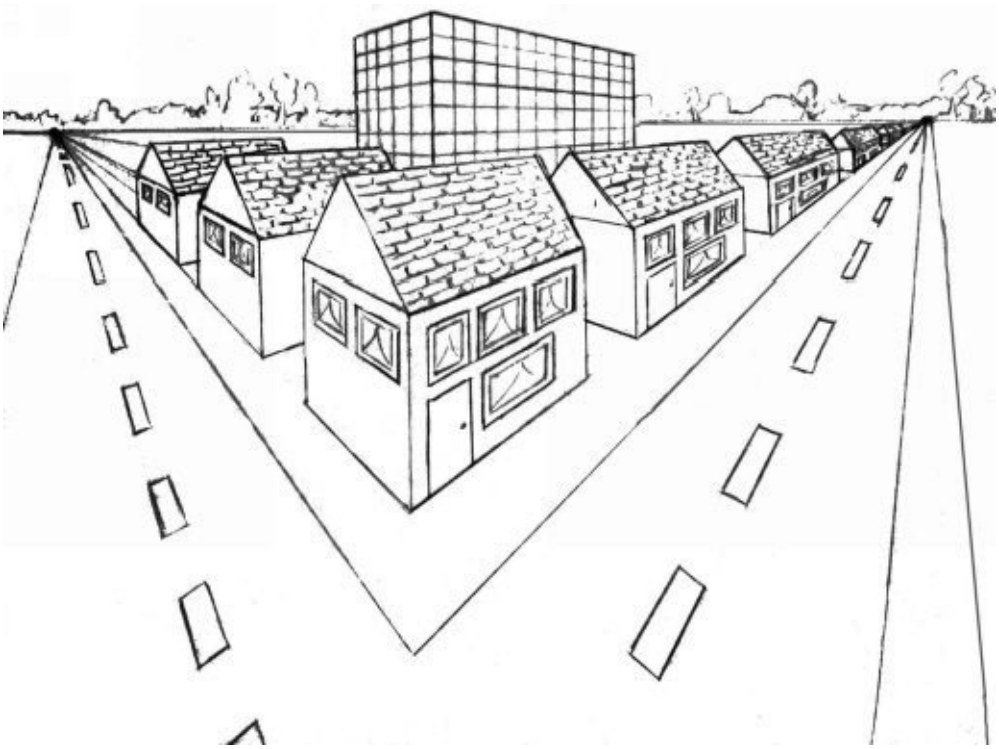
Draw two more vertical lines to decide where the walls of the building start and end, as shown above. In this drawing, I already erased the parts of the lines to the vanishing points beyond the building, since they aren't needed any longer.



Using the same lines to the vanishing points and vertical lines, you can add more houses, as I did in the image above. I also added a line on each side to make each side on the streets look like sidewalks.



Each house can look better with some windows and doors. Notice how the windows and doors in the drawing above are all created by lines to the nearest vanishing point and a couple vertical lines.

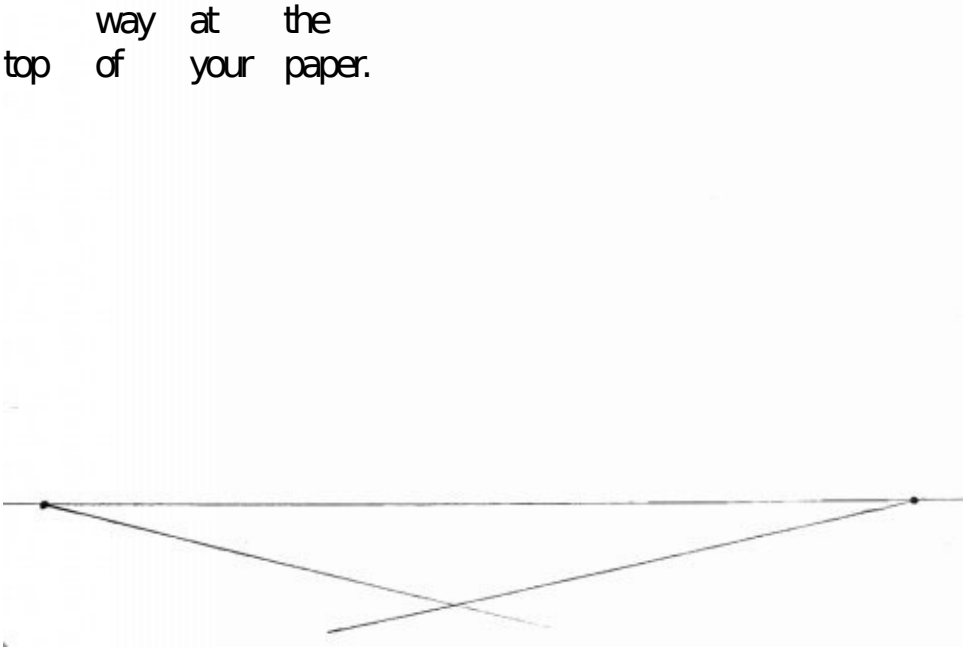


You can add details, like curtains, door knobs, tiles on the roofs, and some bushes and trees on the horizon. The windows in the apartment building are simply created by lines to the nearest vanishing points on either sides, as well as vertical lines. Make sure the vertical lines are slightly closer together on the sides, since they are farther away.

Chapter 6: The Frog's 3-Point Perspective

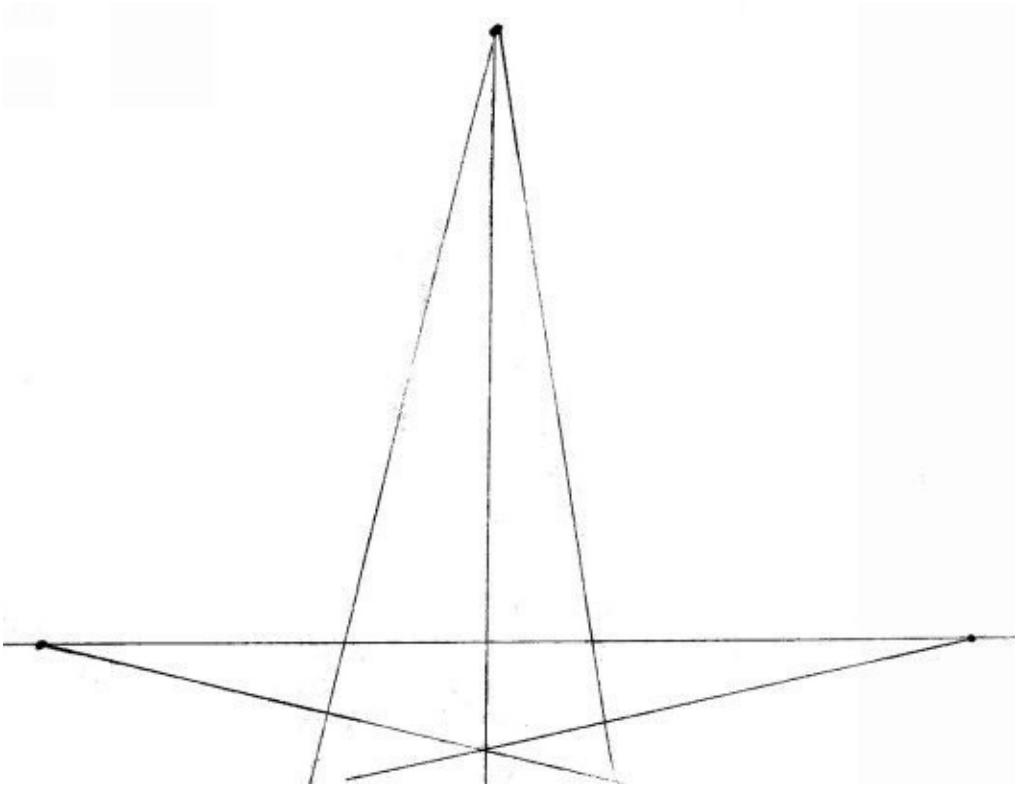
So far we have learned some of the most important perspectives, a 1-point perspective and a 2-point perspective, which you can use for a lot of backgrounds and decors when you are creating a painting, a story, or any drawing. The vanishing points were all safely on the horizon.

Now let's see how that works with 3 vanishing points. A 3-point perspective exaggerates the drama even more to the viewer. In the case of the frog, the buildings seem even bigger and the roof appears even farther away. For this purpose, you are going to place the third point ABOVE the buildings, way at the top of your paper.

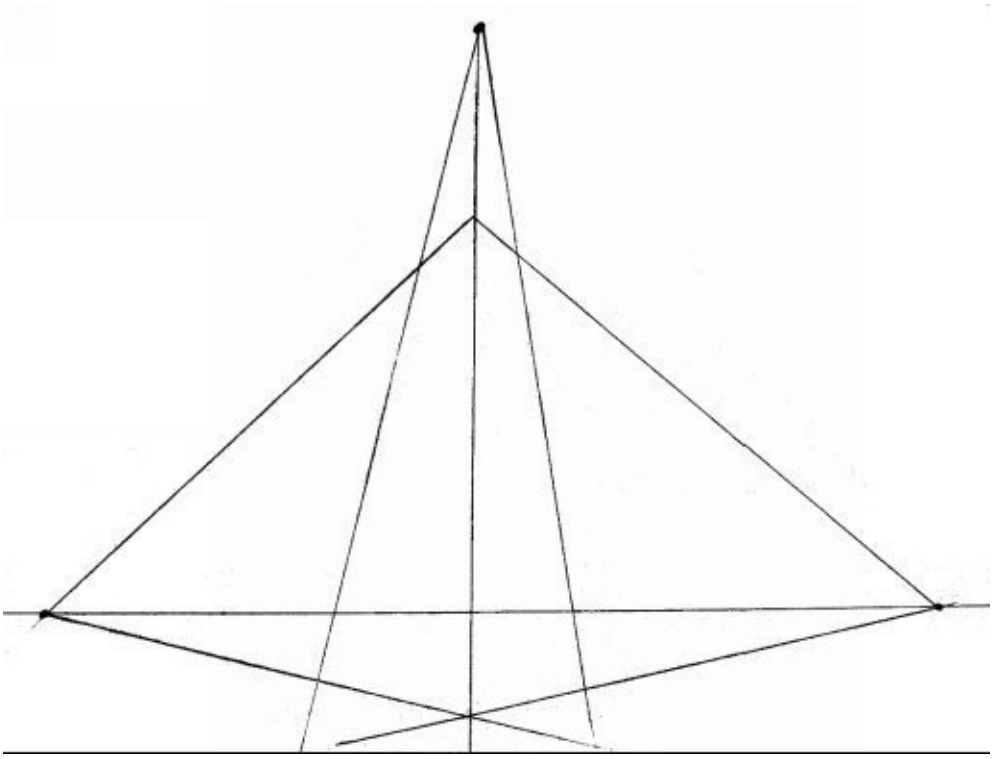


Start with a low horizon, but instead of only two vanishing points on the horizon,
you're going to add a vanishing point somewhere in the air, in this case in or

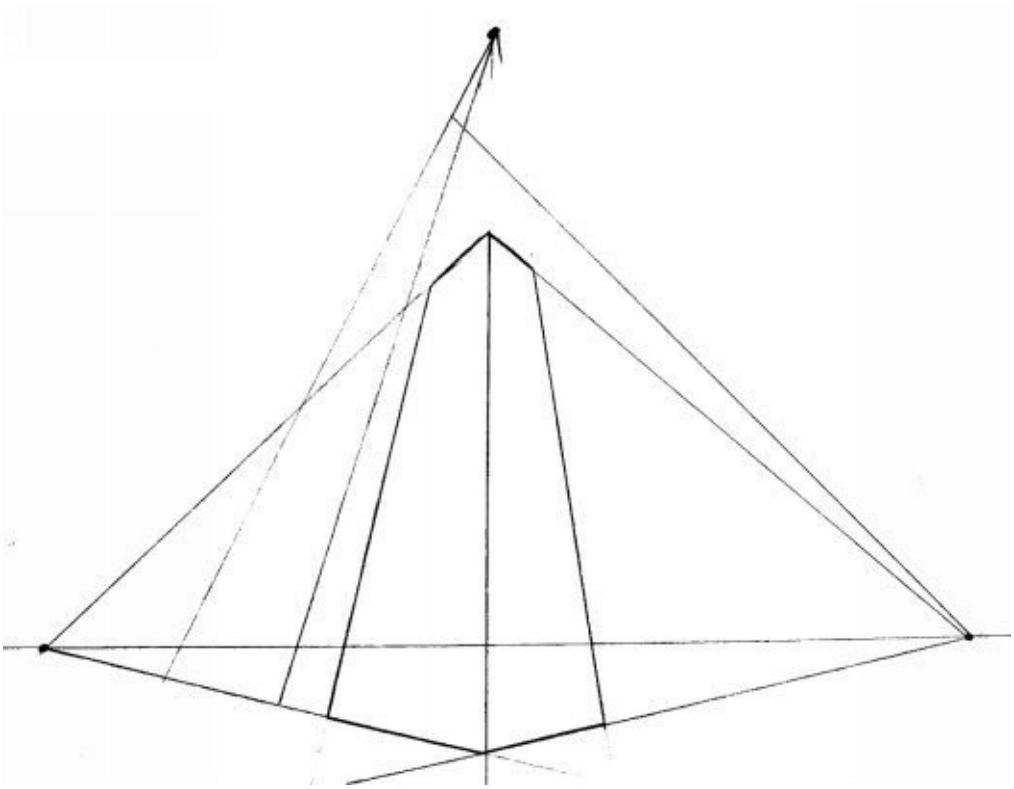
near the middle. Draw two lines from the vanishing points that cross each other somewhere below the horizon, as shown above.



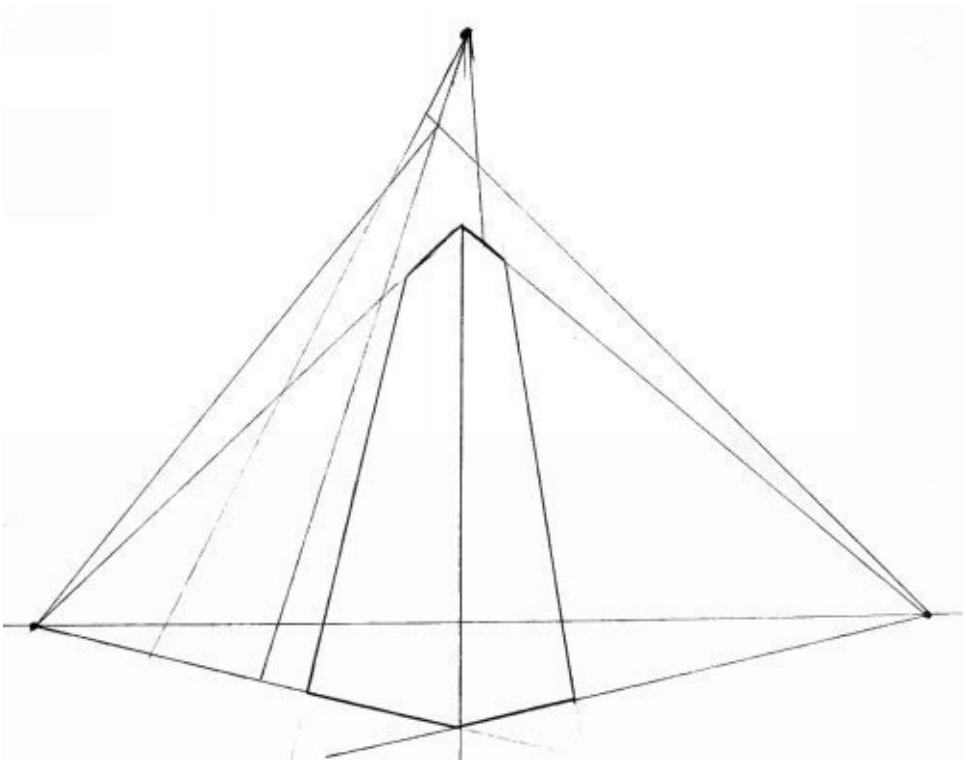
Draw a line from the point where the lines meet, but instead of drawing a straight, vertical line, you have to draw a line that goes to the vanishing point up top. Of course, if that vanishing point happens to be directly above the point where the lines below the horizon meet, it would be a vertical line. But it doesn't have to be. In my drawing it isn't. Then, draw two other lines, one on each side, which go to the vanishing point up top. These will determine the walls of the skyscraper.



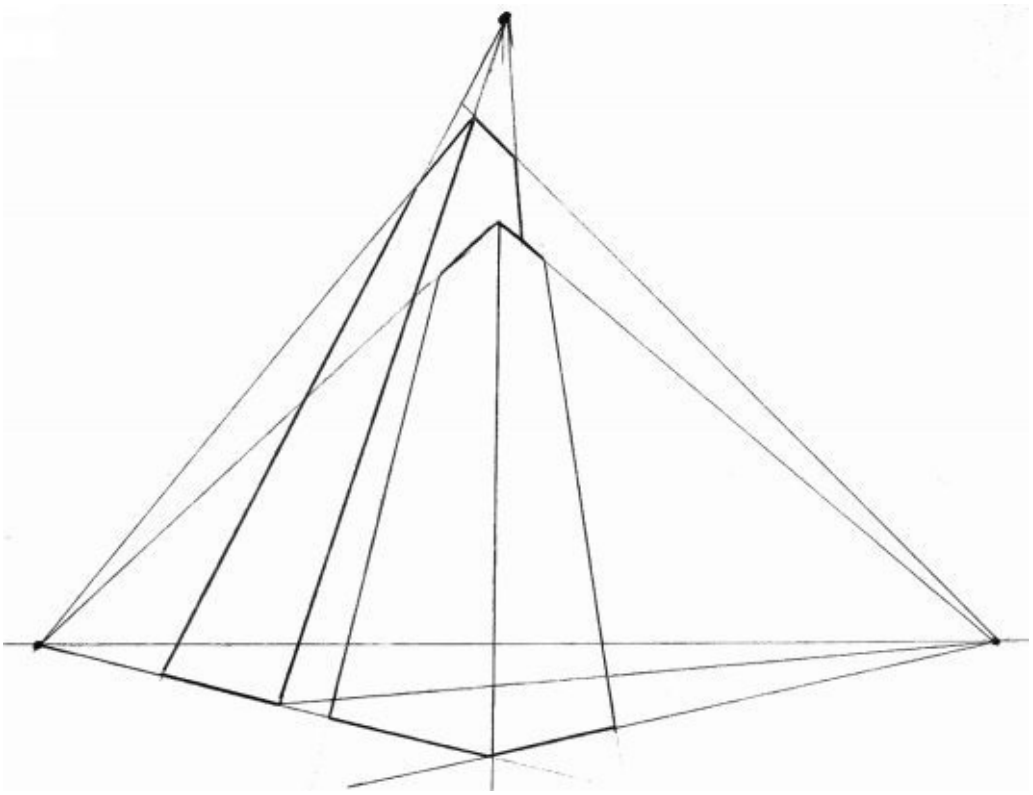
Choose a height, somewhere on the middle line of the building. From that line, draw a line to each vanishing point on the horizon, as shown above. This determines the roof.



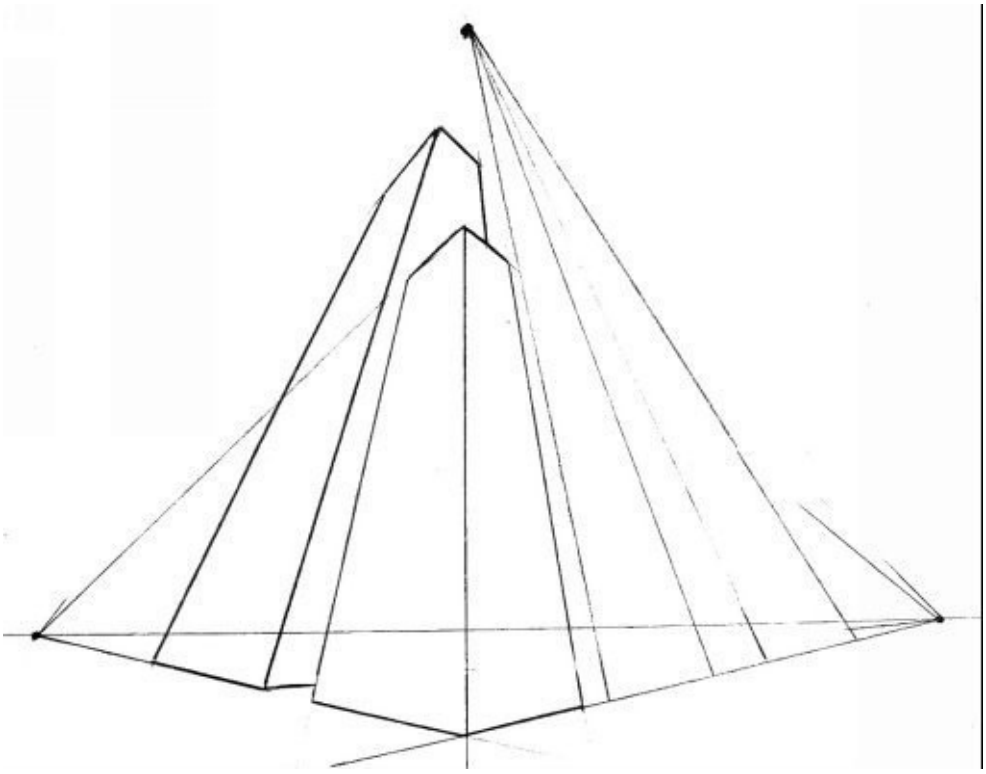
One building is done. Apply the same principle to another building next to it. I erased some of the unnecessary lines. Just start on the line beneath the horizon to the vanishing point, in this case on the left side, and start by drawing two lines to the vanishing point up top.



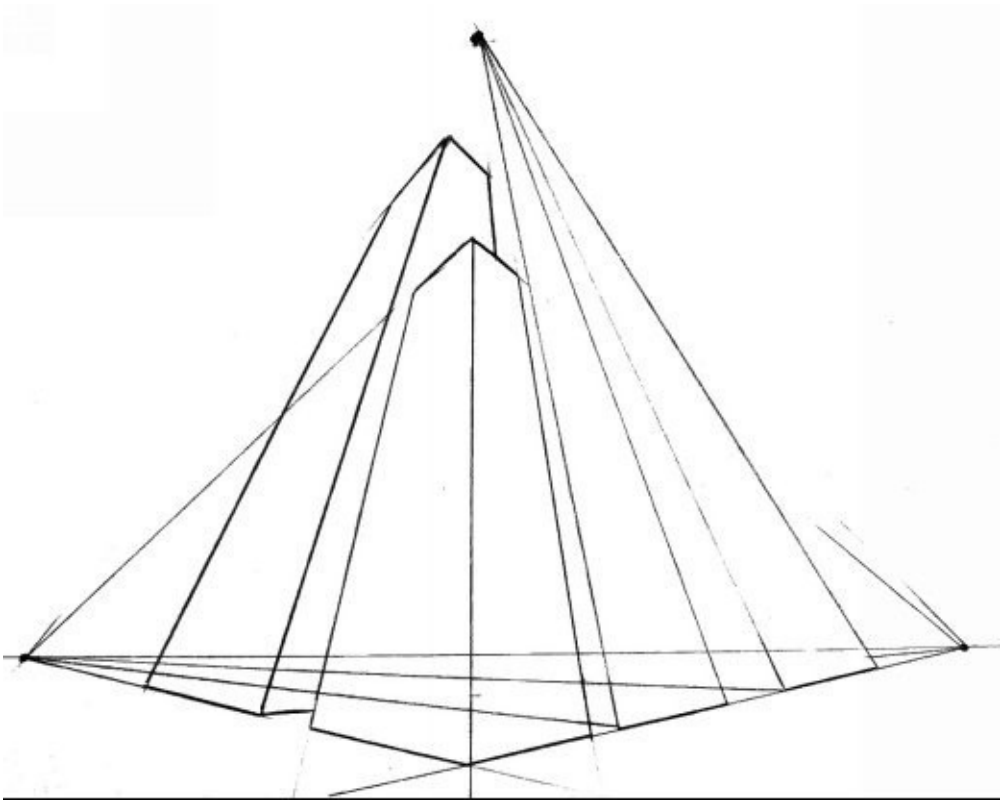
Since you drew two lines already, it's time to draw a third one to determine the walls of the skyscraper on the left. Of course most of this wall disappears behind the skyscraper in front of it. To draw the roof, do the same as with the first skyscraper: Draw two lines emerging from the middle line of the building to the vanishing points on the horizon, as shown in the image above.



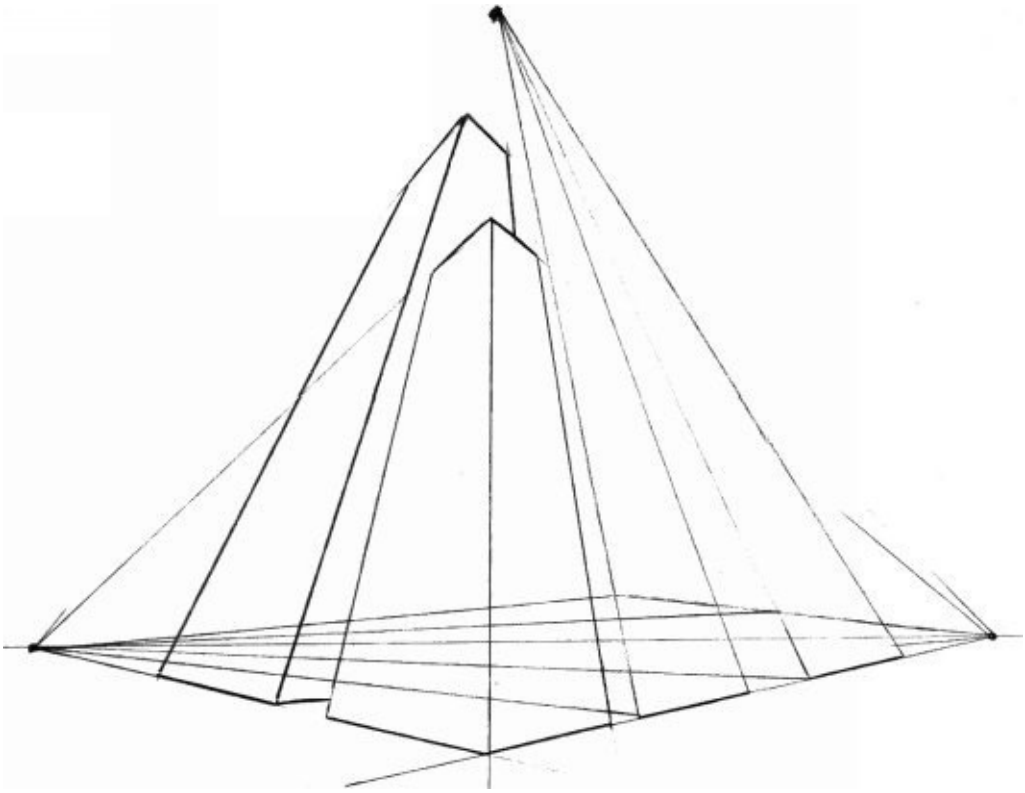
You can emphasize the lines of the building, like I did here, before erasing the unneeded ones. Also notice that I added a line underneath the horizon to the vanishing point on the right to finish the building on the left. Again, don't ever draw any horizontal lines unless they go to vanishing points. The only horizontal line should be the horizon. All other lines HAVE to go to vanishing points. Since it's a three-point perspective, the same goes for vertical lines. ONLY draw them if they go to the vanishing point up top.



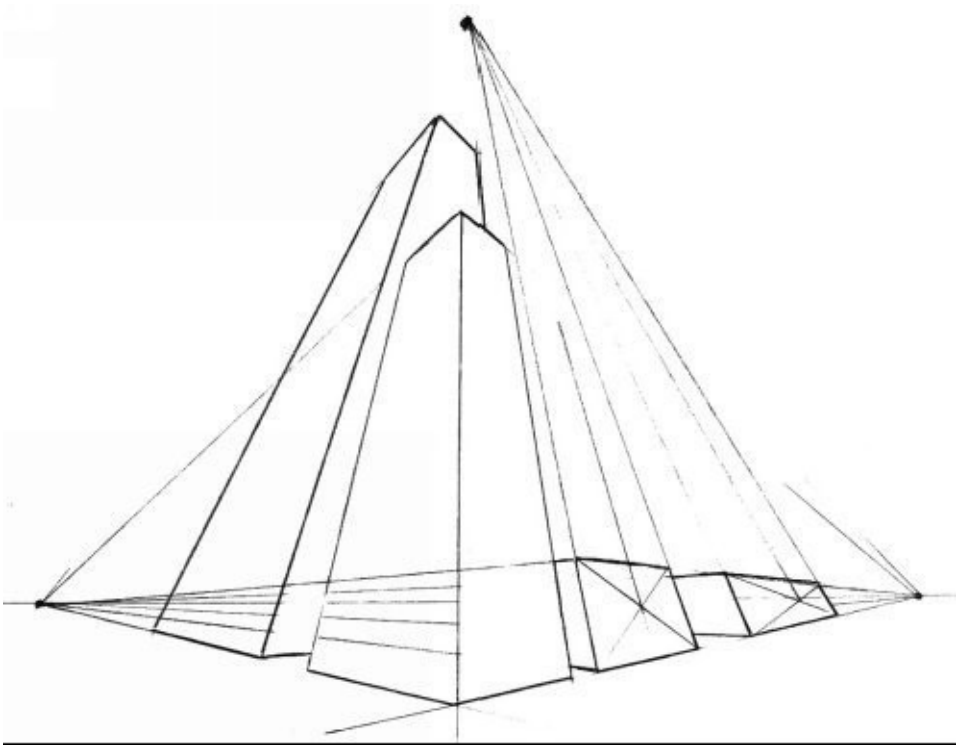
In this image, I started with two other buildings: Smaller houses. Again, the lines go to the vanishing point up top to determine the walls. The one on the right may be a little wide, and I guess I could have drawn that house a little narrower, but it still works. It just means both houses are not exactly the same size.



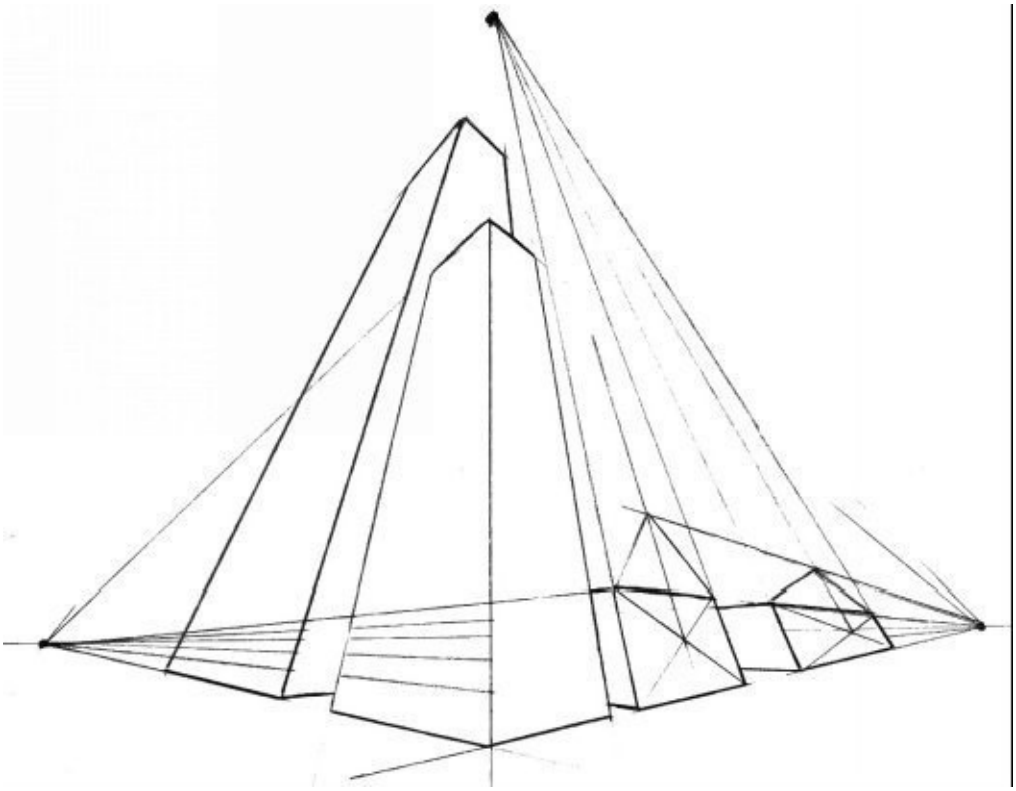
To see where the other wall is going to be, on both homes, draw the lines from the corner bottom most of the to the vanishing point on the left side. You'll erase these lines later, and you don't have to draw them all the way, but the most important thing here is that they point towards that vanishing point.



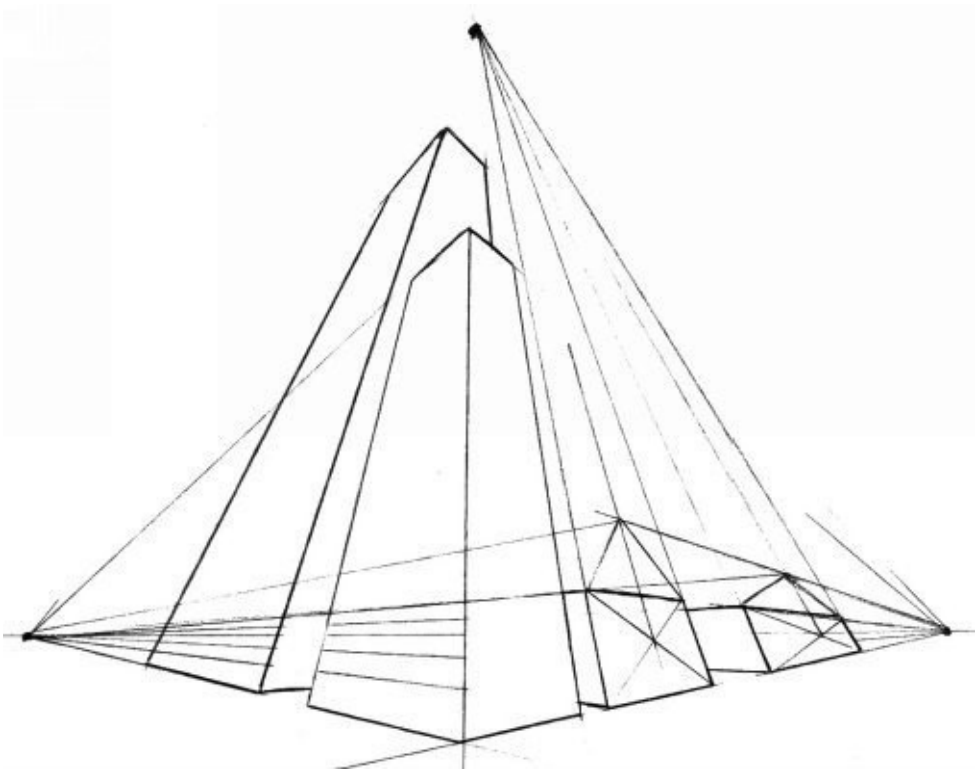
If you want the roofs of the homes to be evenly high, then determine where those roofs will be by drawing a line to the vanishing point on the right, as shown above. From the point where that line and the left line of the wall cross, you can draw a lines from each house to the vanishing point on the left.



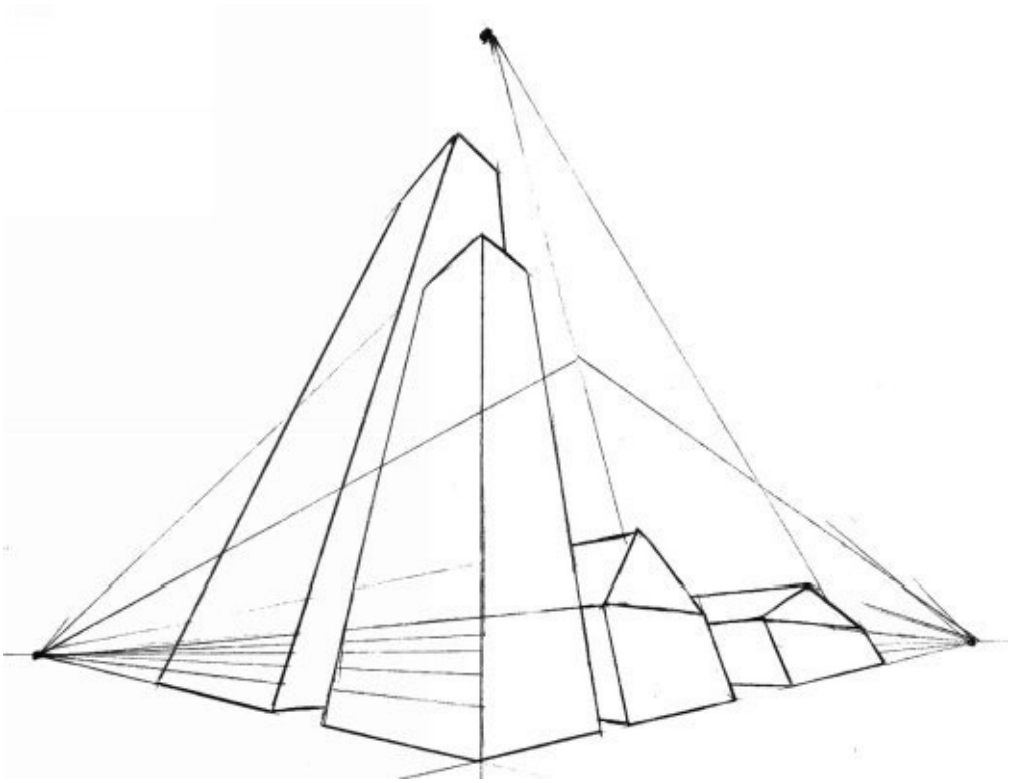
I erased most of the lines but left some to use later for the windows of the skyscrapers. Anyway, now that we have the bottom of the homes (like I said, the one on the far right is a lot wider, but that's okay), we can determine where the peak of the roof will be by drawing a cross to see where the middle is. From that point, instead of drawing a vertical line, like in 2-point perspective, draw a line to the top vanishing point.



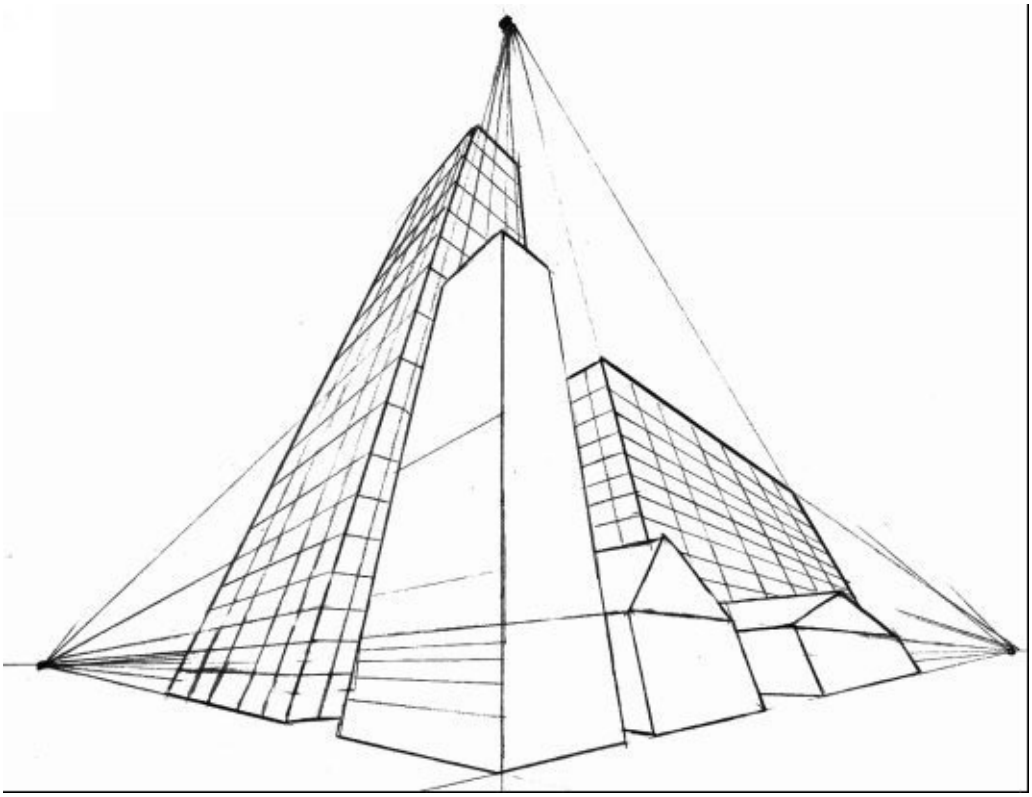
To make the roofs of the homes the same height, draw a line to the vanishing point on the right and let the top of their roofs reach that point.



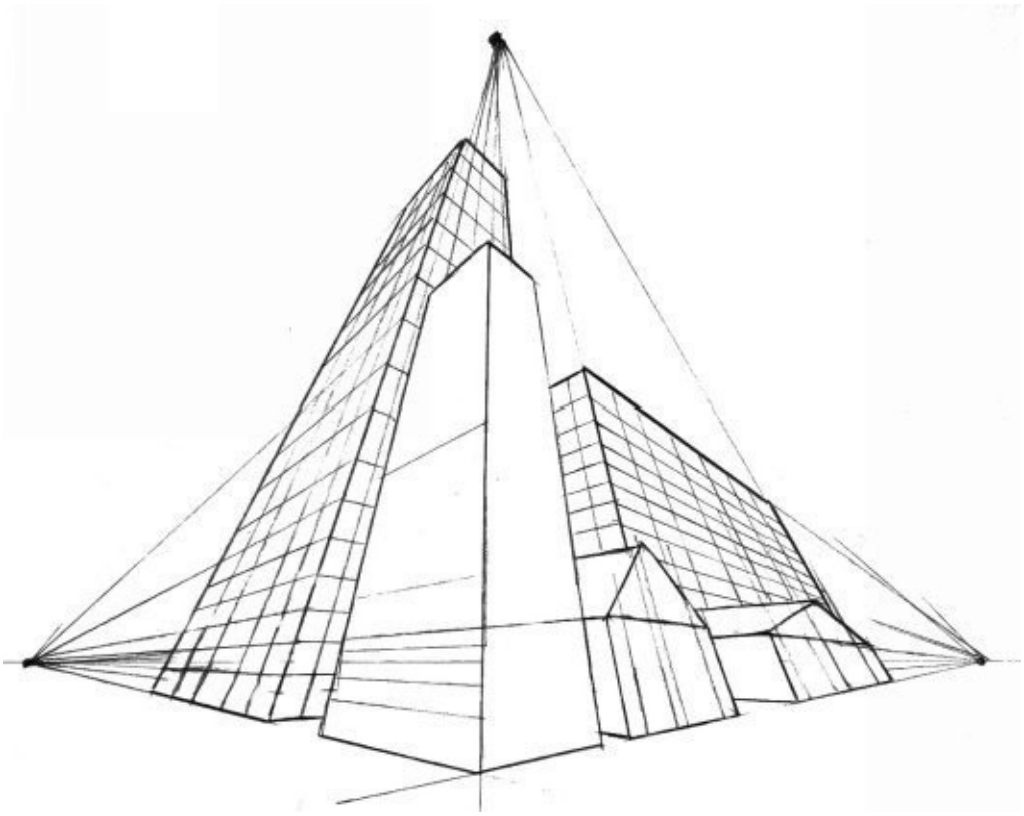
Then finish the roof by drawing a line from each rooftop (of the homes) to the vanishing point on the left.



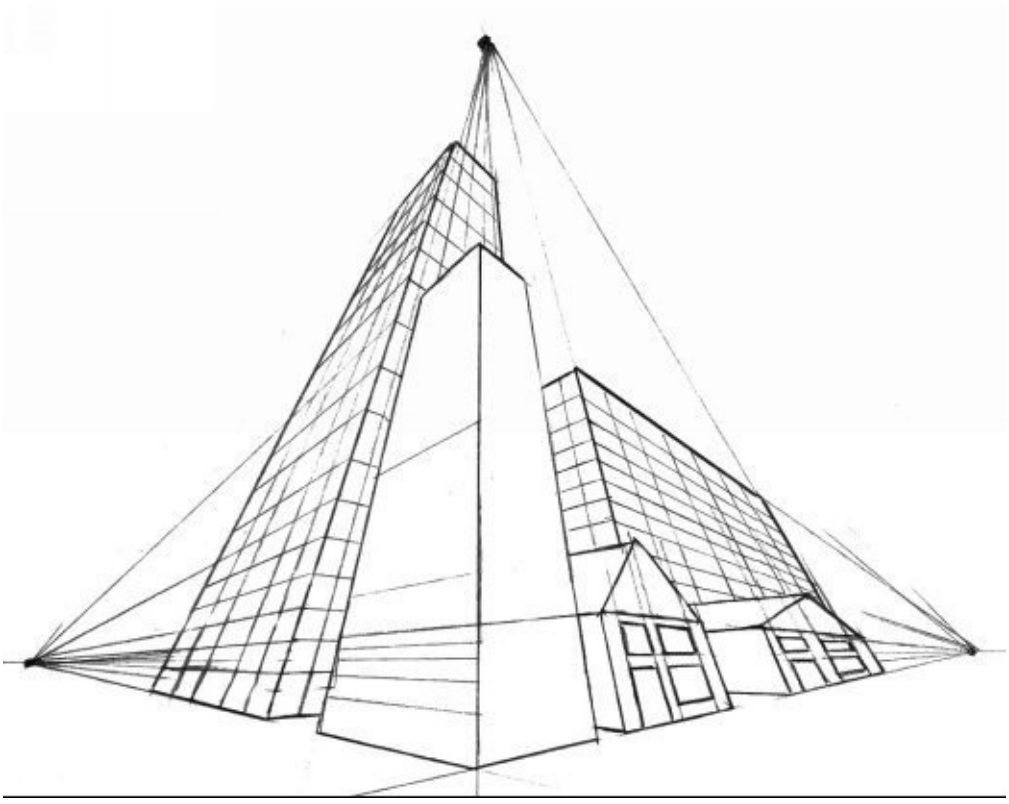
It's still a little empty on the right side, so I decided to draw another apartment building behind the houses. It's pretty simple once you understand it. The left side of the building is hidden behind the other two buildings, so you don't even have to worry about that side. Just draw two lines from going to the vanishing point up top and two lines to the vanishing points on the horizon, as shown in the drawing above.



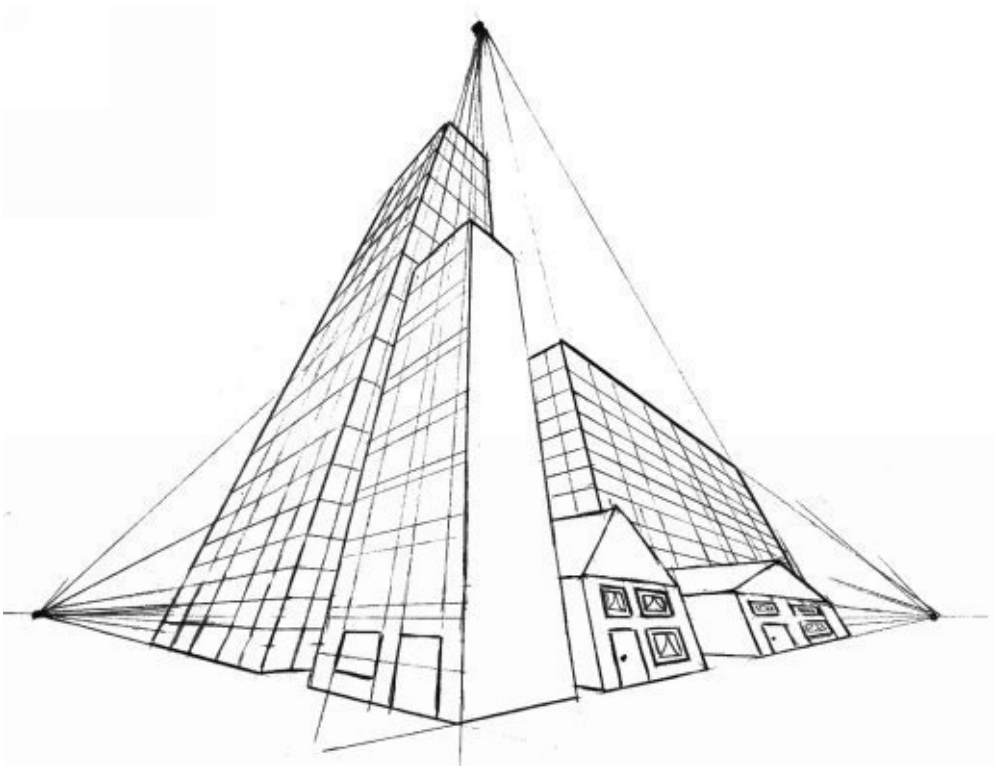
In the image above, I started adding blocks to the apartment buildings, which function as windows of some kind of office building. Always make the lines go to vanishing points. That's the only trick.



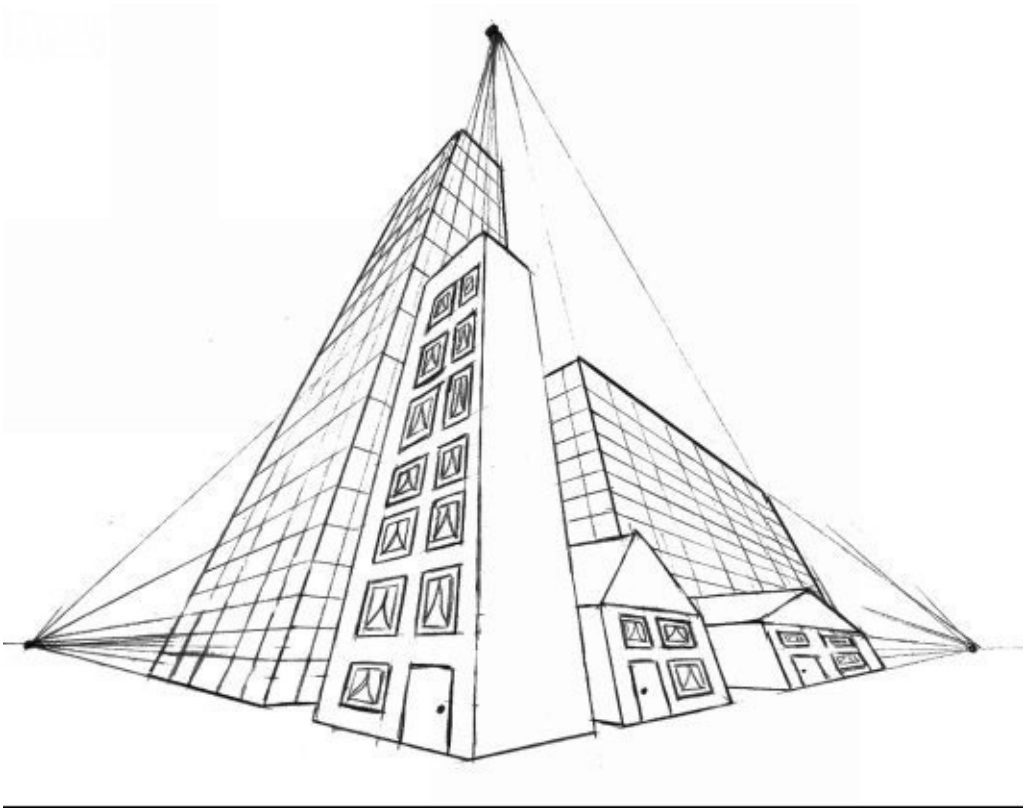
The same technique you used to draw doors and windows in the 1-point and 2-point perspective can be applied in this 3-point perspective drawing, except the lines ALWAYS have to go to a vanishing point. Watch how I did it here.



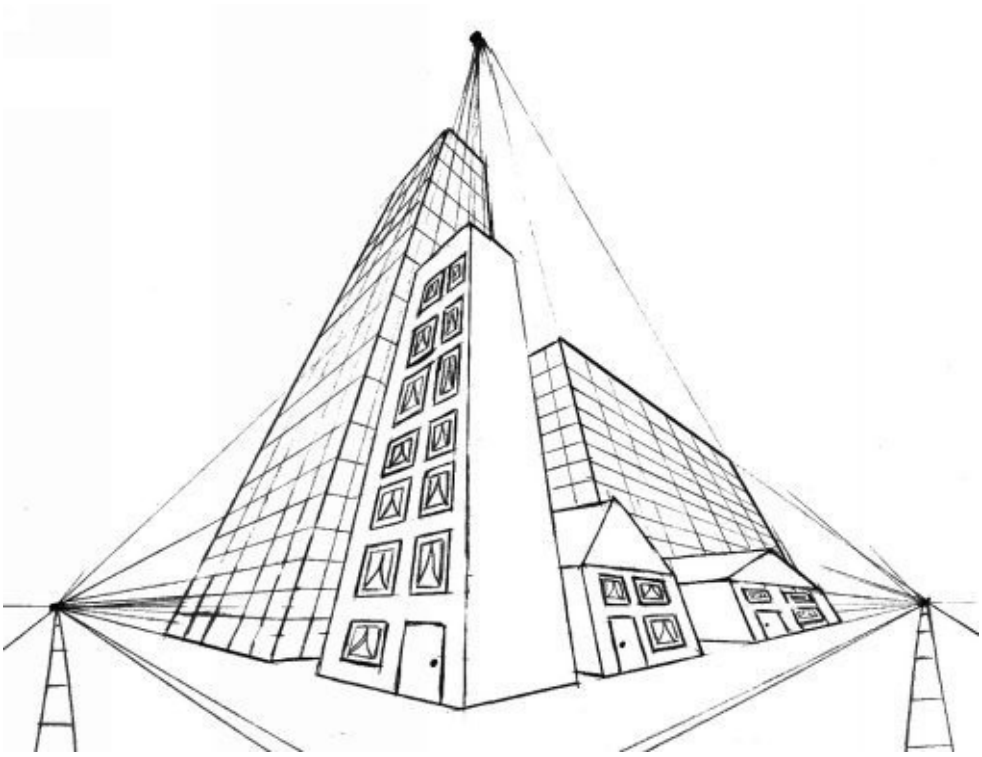
In the image above, the doors and windows are done. Simple, isn't it?



Okay, so I added some details to the homes' doors and windows. Now it's the middle skyscraper's turn. I wanted its windows to be kind of like the windows of the homes, so that's what I did. Notice how all lines go to vanishing points, either the one up top or the one on the left. The one on the right isn't important in this case, because it only concerns the left wall.



Now that these windows and the door of the middle skyscraper are finished, we can add some more details to make the drawing look better.

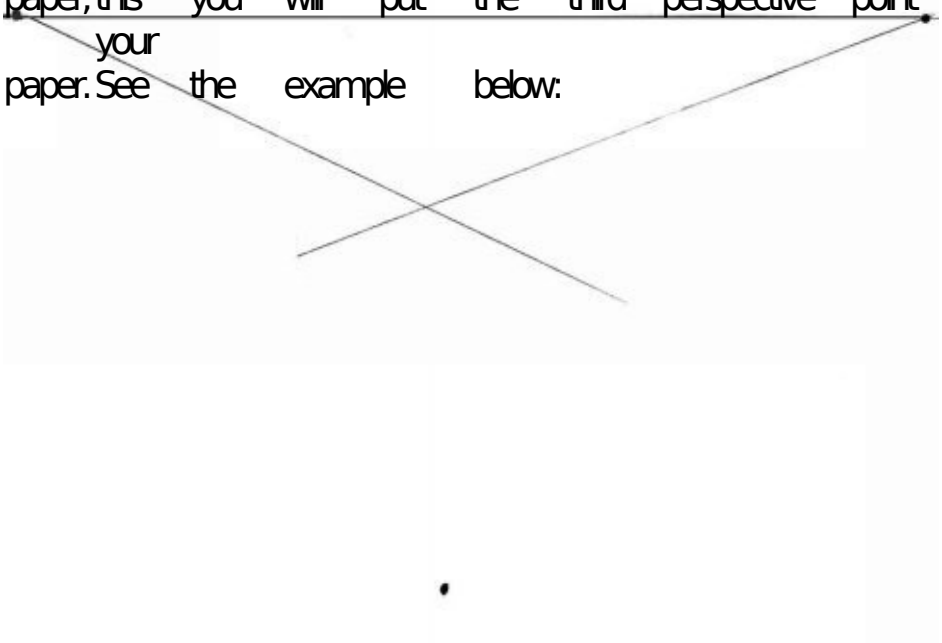


So here is what we could add: A curb, a road, and lines on the road… as shown above.

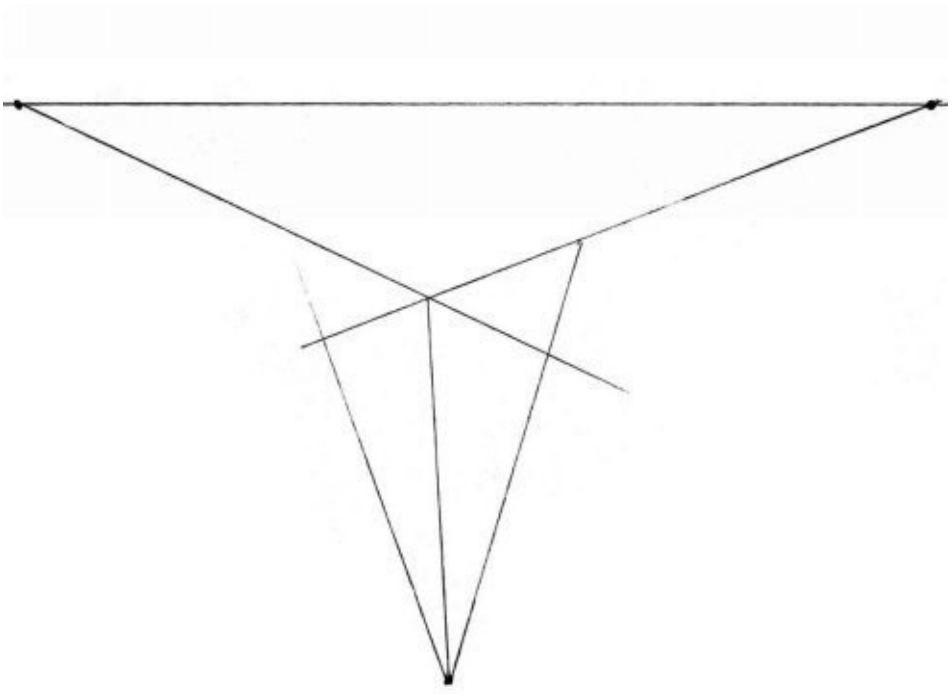
Make them broken lines, draw some trees (always in perspective of course, unless a tree in the back is significantly bigger than the ones in the front), and you're done!

Chapter 7: The Bird's 3-Point Perspective

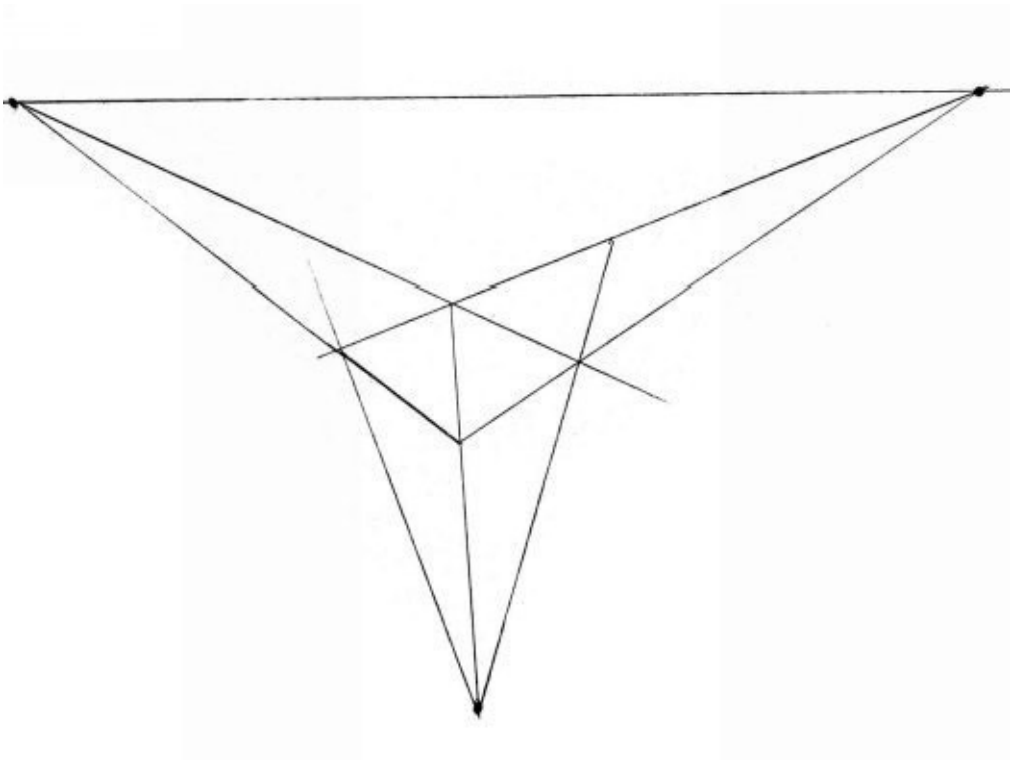
Now that you have seen how to create a 3-point perspective from the view of a frog, I will show you how to do the same thing but the opposite way, with a high horizon (bird's perspective). Instead of putting the third point at the top of your paper, this you will put the third perspective point at the BOTTOM of your paper. See the example below:



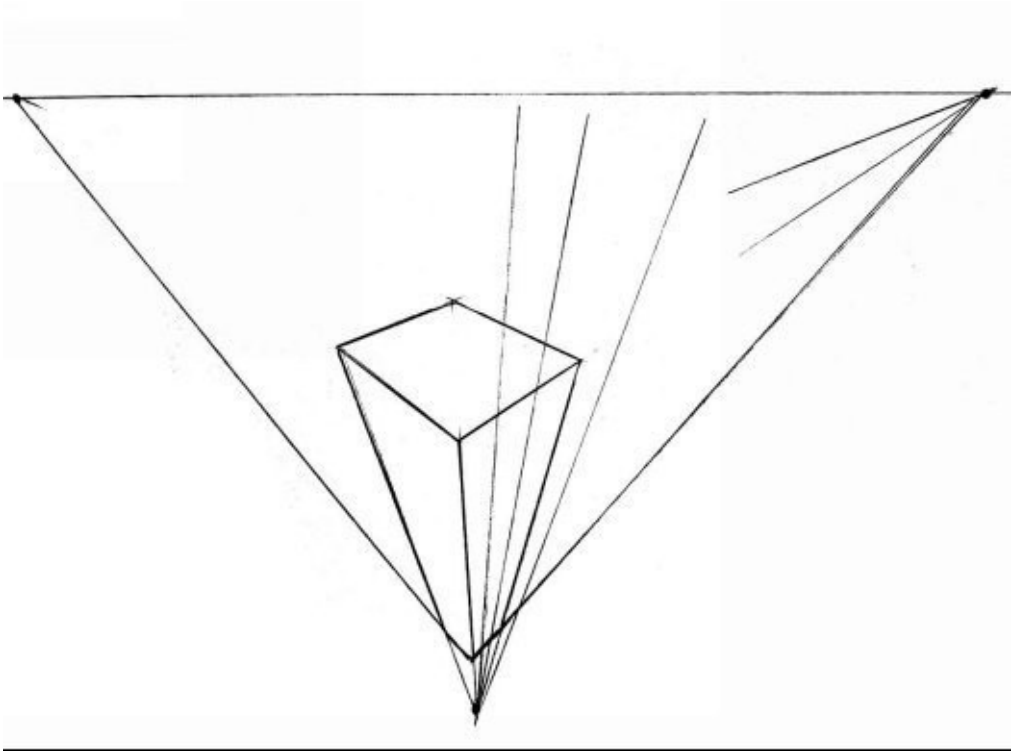
So here it is: A horizon, two vanishing points on the horizon, and a vanishing point down below. Start out by drawing two lines to the vanishing points on the horizon that cross each other somewhere in the middle.



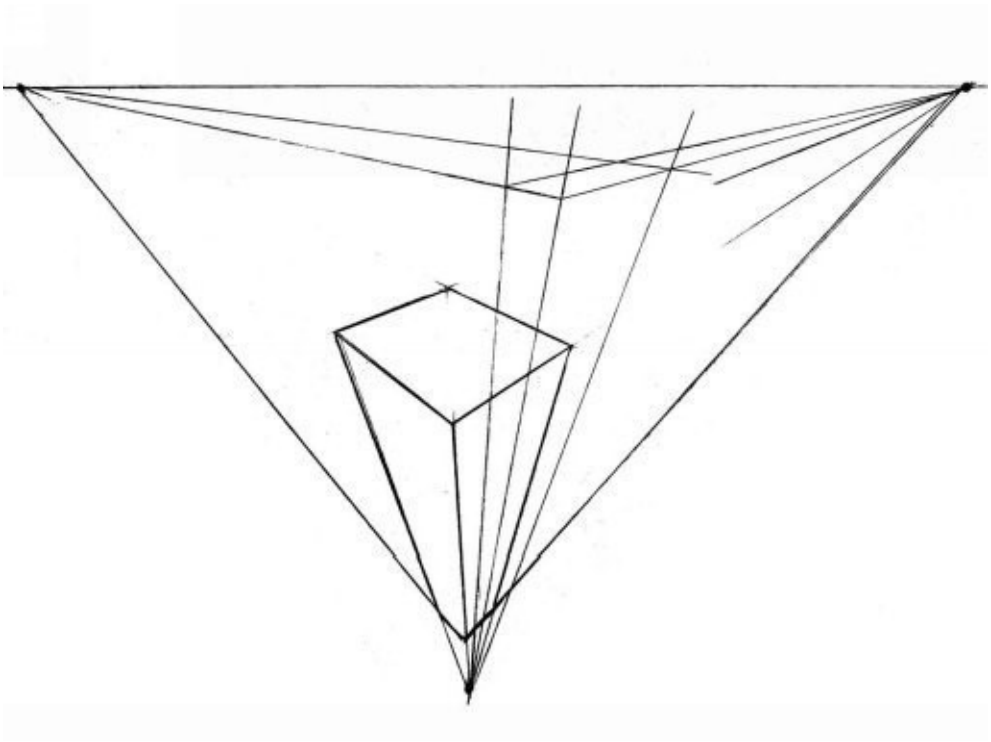
Then, draw three lines to the vanishing point at the bottom: One from the point where the other two lines meet, one on the right side, and one on the left side. These will determine the walls of a skyscraper.



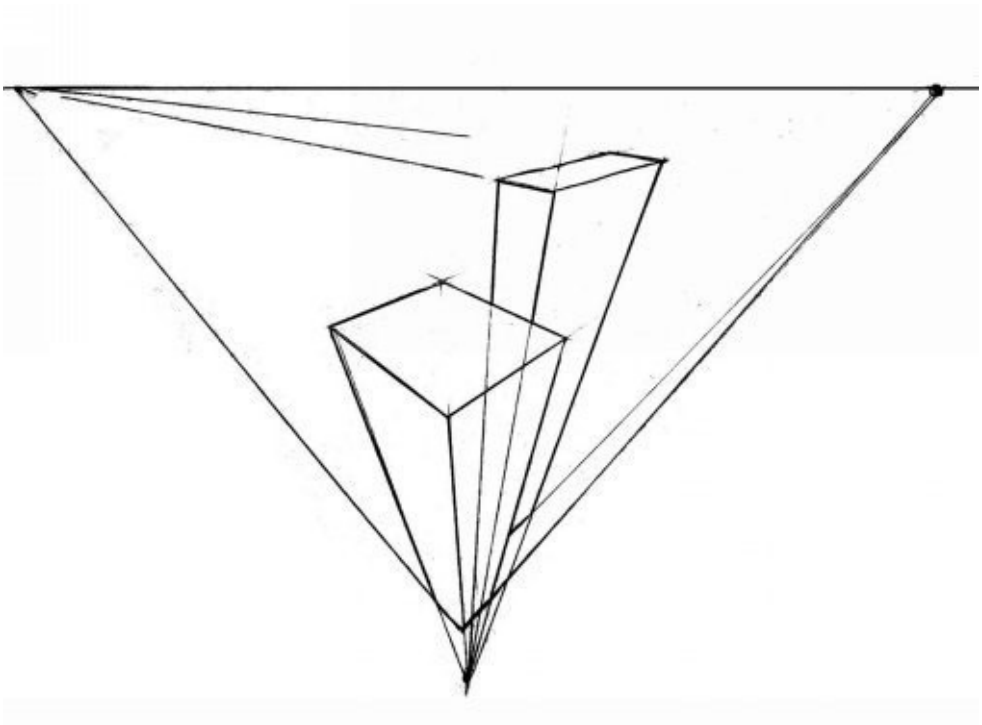
Draw two more lines to the two vanishing points on the horizon, starting from the middle line to the vanishing point at the bottom. This will be the roof of the building. See the image above.



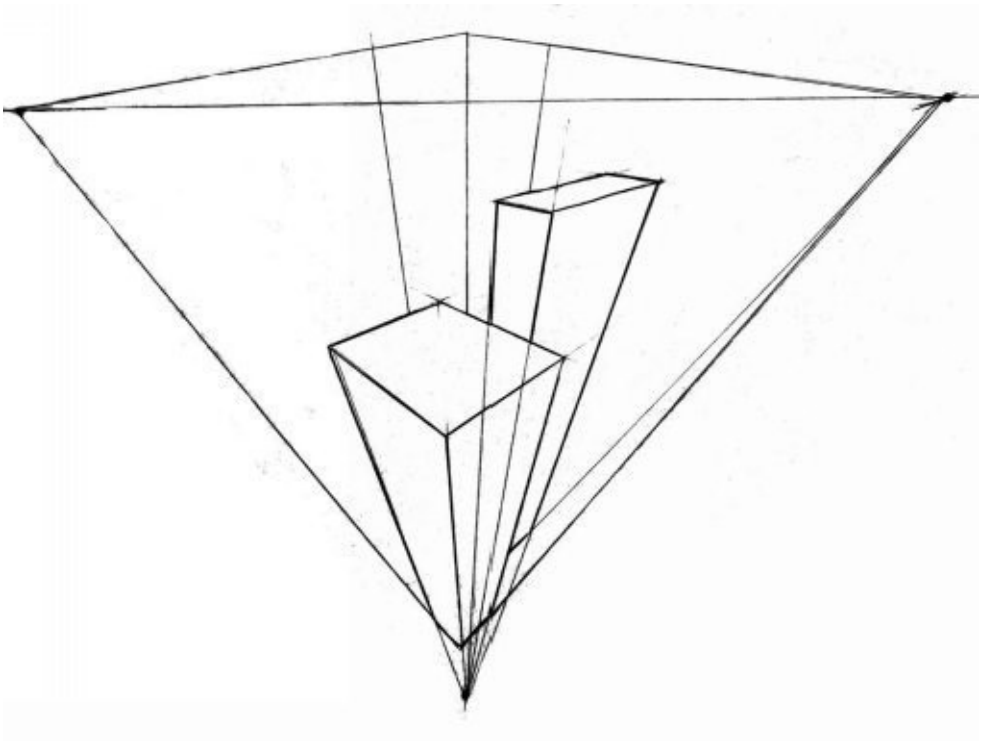
Draw two more lines from the vanishing points on the horizon to the middle line at the bottom of the building. After that, you can use the same method to begin drawing another building, as I did in the image above.



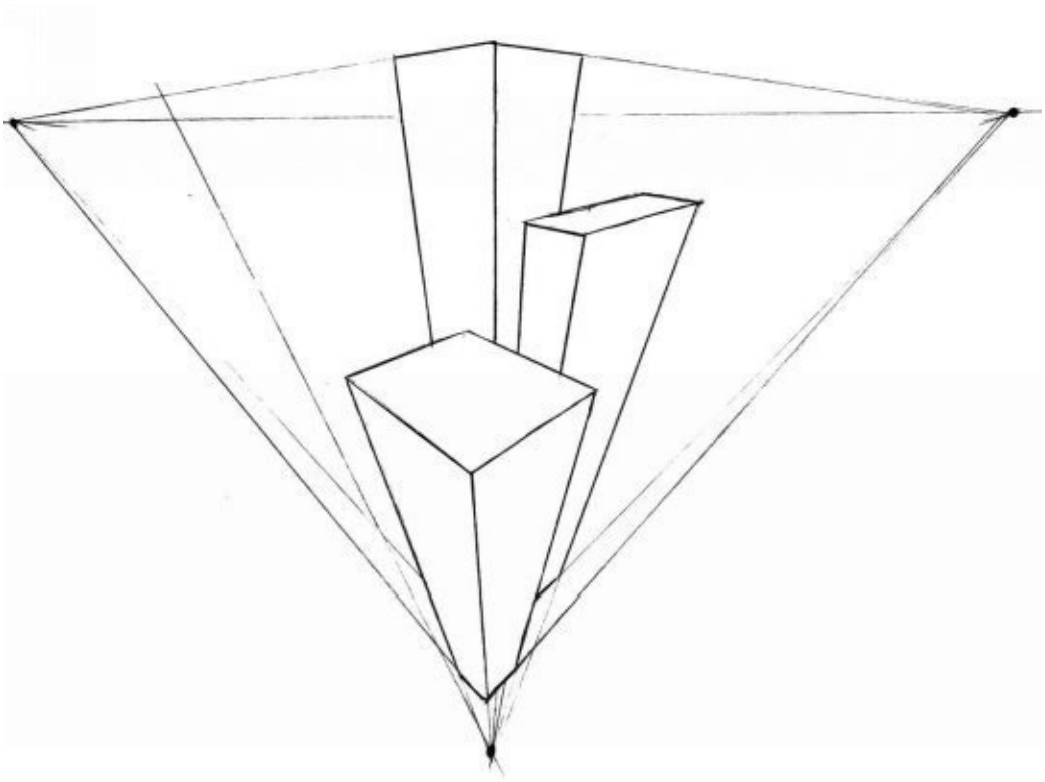
Again, just draw two lines from the middle line of that building to the vanishing points on the horizon and then draw another two lines, each to a different vanishing points. These four lines determine the roof of the second building, as shown above.



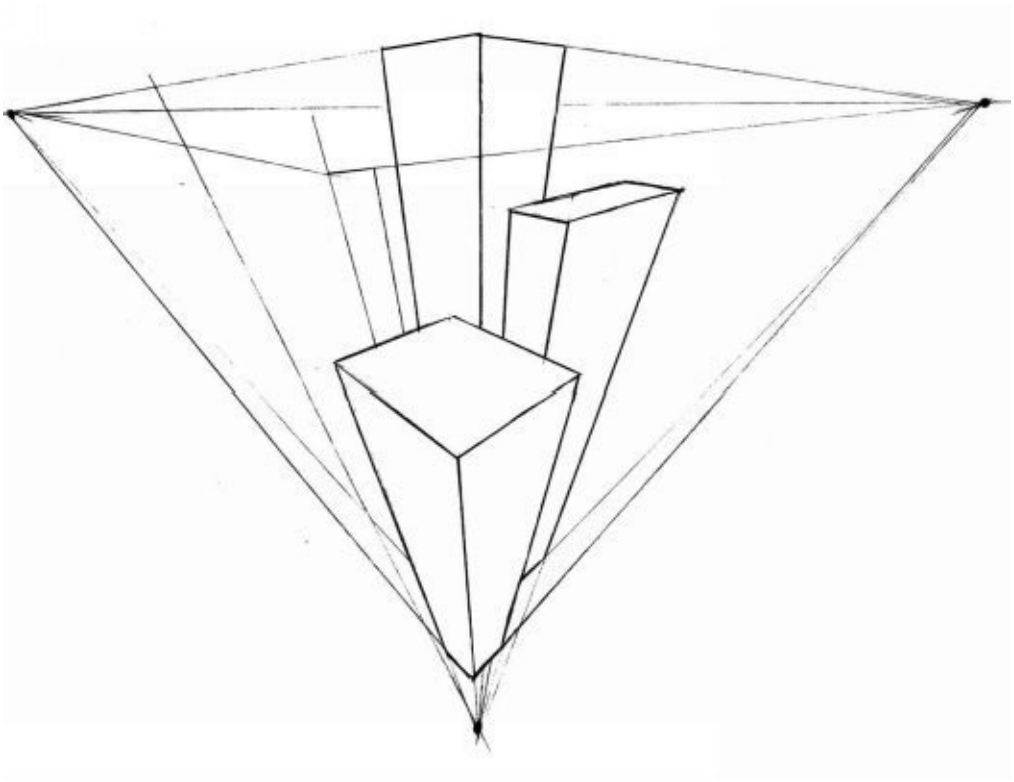
I made sure the building is standing behind the first one (the one in front), so it would make more sense. This I did by drawing a line to the vanishing point on the right.



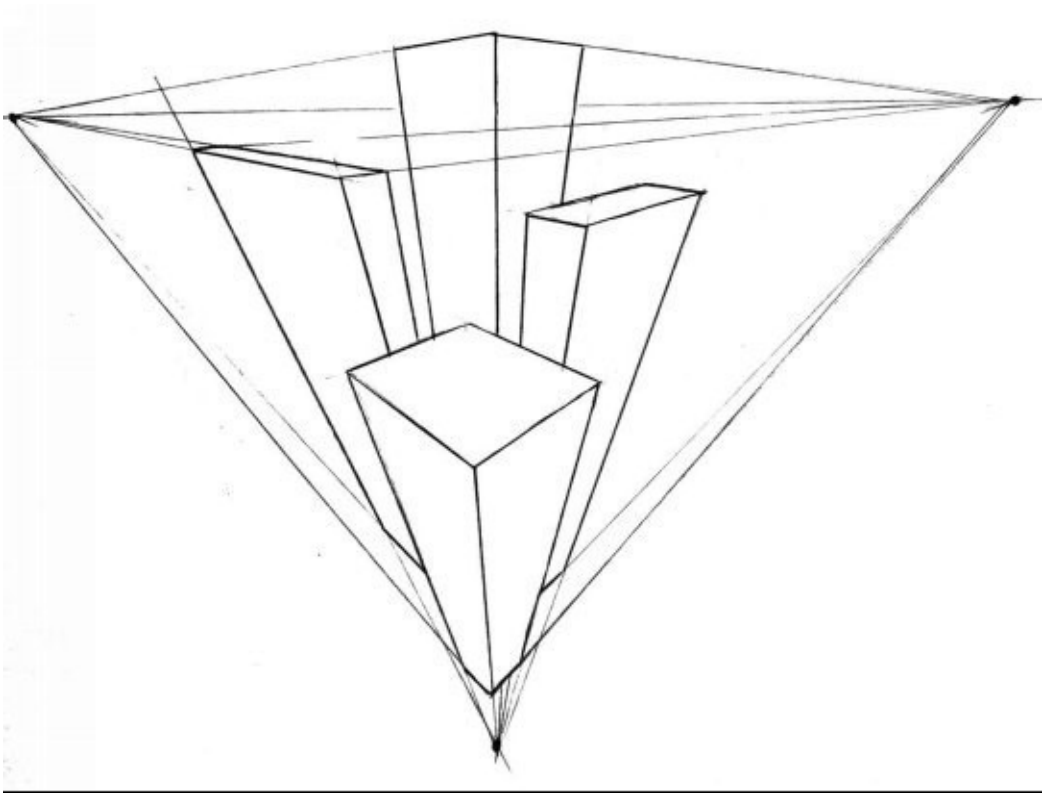
But what if we wanted a building so high that it would rise above the horizon, one where we couldn't see the roof because it was above us (or above the bird, if you will)? Then simply apply the same technique, drawing three lines from the bottom vanishing point. Draw them above the horizon and from the middle line, draw two lines, one to each vanishing point on the horizon, as shown above.



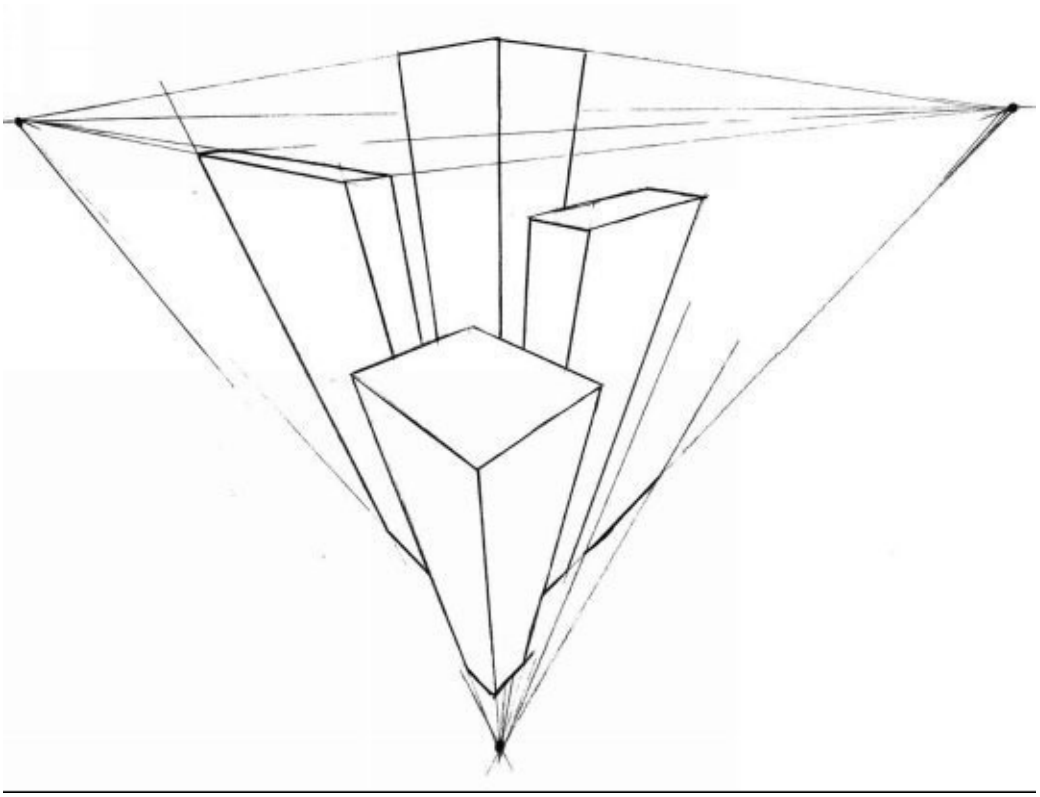
The image above shows the finished building in the back and the beginning of another building on the left side.



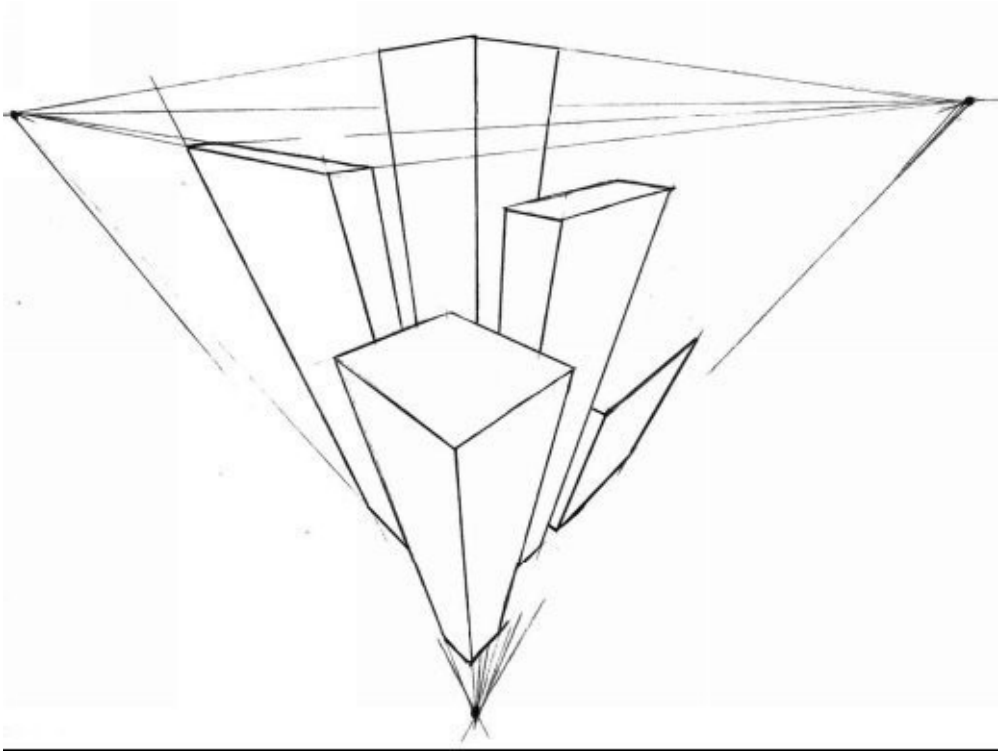
The skyscraper on the left side is below the horizon, so you'll need to start drawing the roof with lines to the vanishing points on the horizon, like I did in the drawing above.



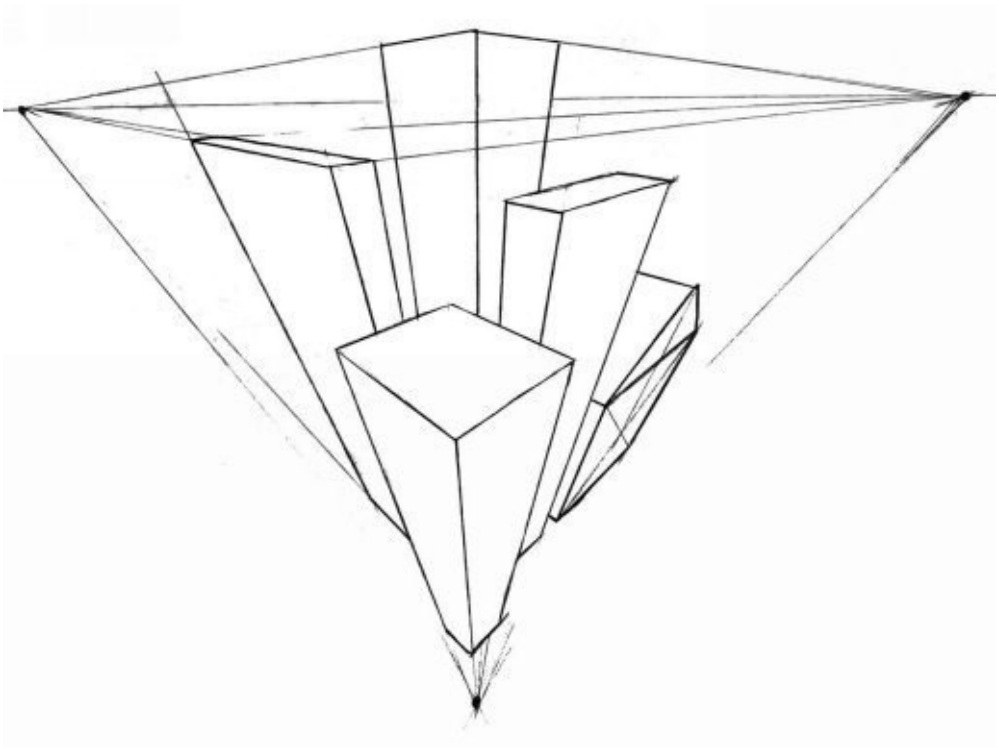
Now we have four different skyscrapers, indicating the center of a downtown city area.



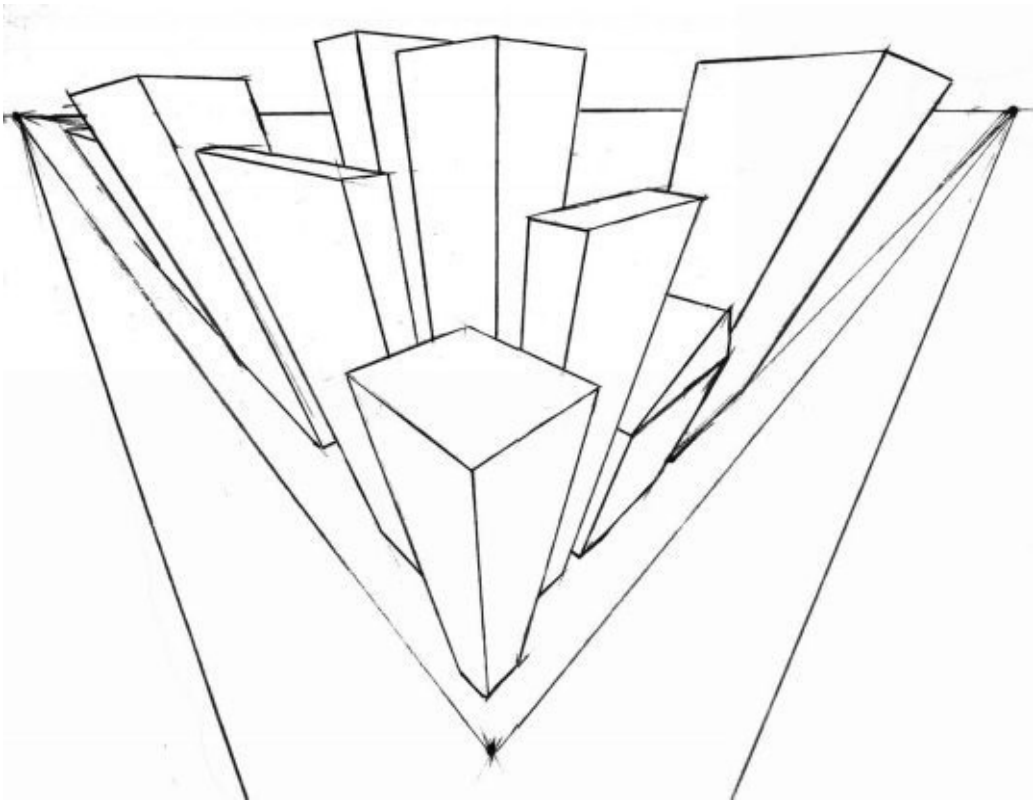
Using the same method, you can add more buildings as you please. In the image above, I started another one on the right side. But here I wanted to draw a big house instead.



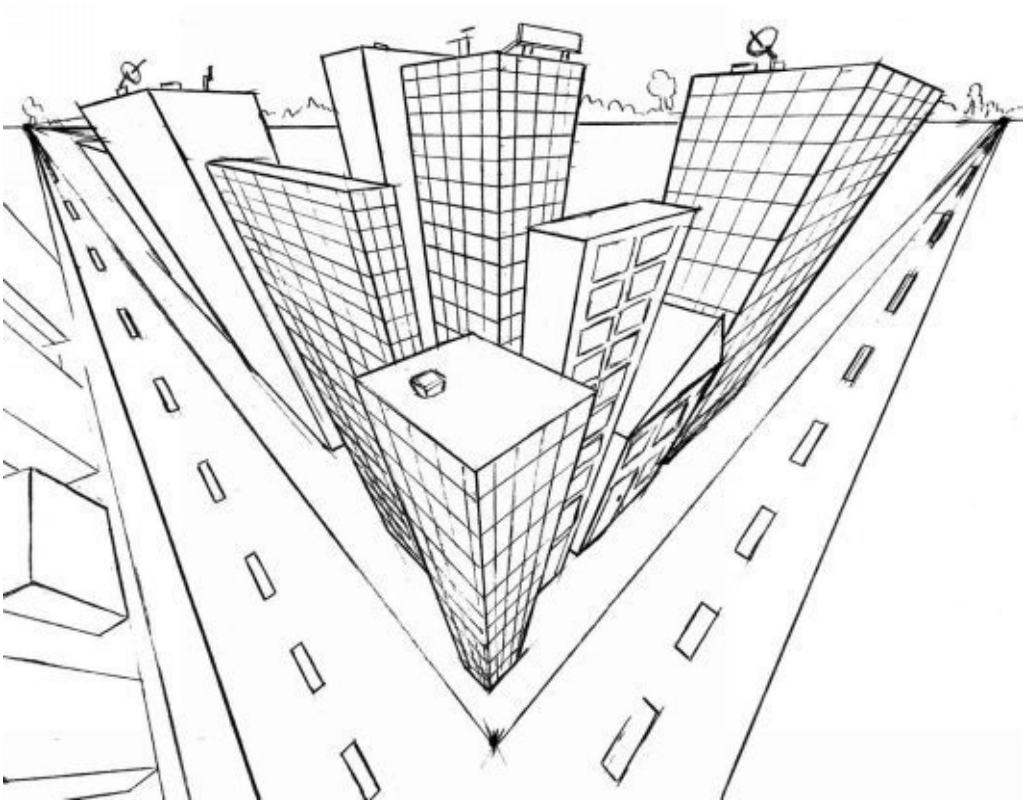
To draw the house on the right, start out with the cube in 3D, as I did in the image above. The bottom is a cube, or just like a small skyscraper. The roof can simply be added by applying the method with drawing the cross and determining the middle of it, as I will show hereafter.



Here the home on the right is finished. I determined the middle, drew a line to the vanishing point below, and shaped the roof accordingly. One of the lines of the roof goes to the vanishing point on the left of course.

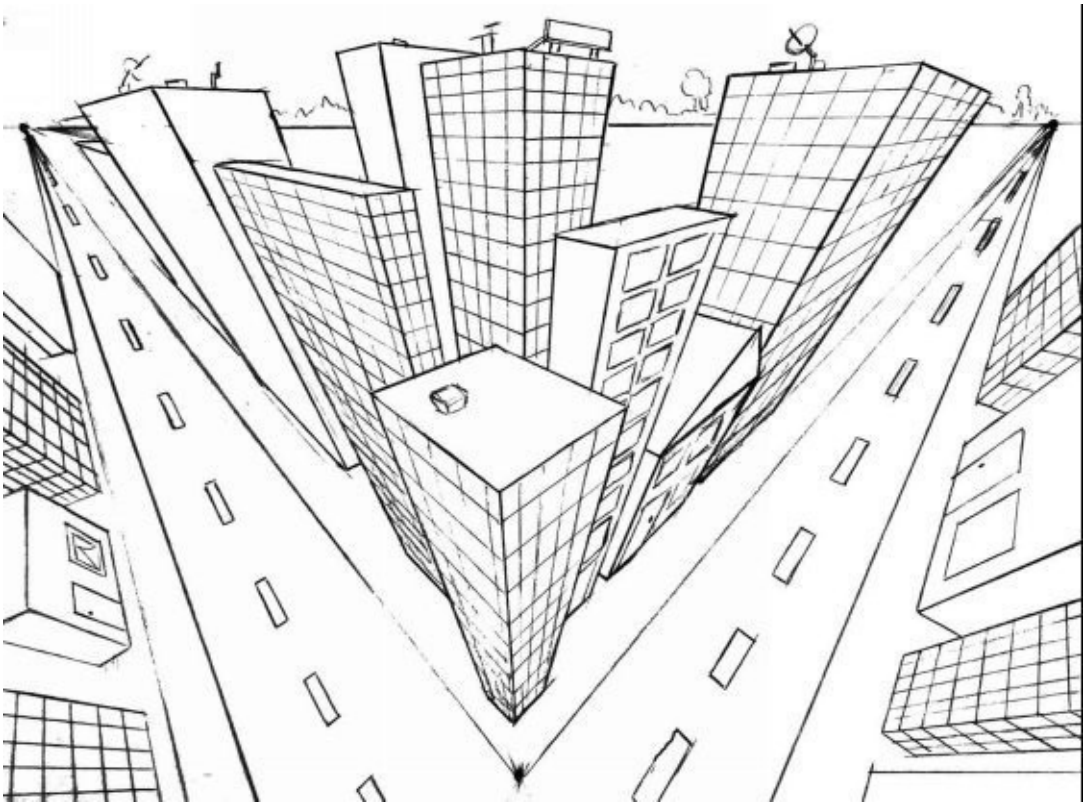


Expand your city by adding more buildings, a road, etc., as shown in the drawing above.



Adding satellite dishes, electrical cords and boxes, and such to the rooftops add some nice details, as well as windows, a door or two, and lines on the road. As you can see in the image above, I started some buildings on the left side of the road. Remember that the bird is looking down on all of this, so the angle makes sense. And also remember to have EACH line in those buildings point to a vanishing point. It HAS to make sense. Don't start drawing lines in random directions. No vertical or horizontal lines unless they point to a vanishing point.

In the next image, it will make even more sense when you look at it.



The image above shows that all the windows, walls, and roofs on the left and right side go to a vanishing point. Some go the one down below, like the sides of the walls and part lines in the windows. Others, like the bottom of the building and the lines in the windows facing the streets, go to the nearest vanishing point. The lines in the windows and the sideline of the buildings NOT facing the street, go to the farthest vanishing point.

This was it. I hope you learned a lot. As you can see through these examples, you can never go wrong IF you keep following the rules. Practice a little and I am positive you will be a skilled artist who can draw in perspective.

Thanks again for buying my book. If you have a minute, please leave a positive review. You can leave your review by clicking on this link: Leave your review here. Thank you!

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Also, if I think your review is useful, I will mark it as "helpful." This will help you become more known on Amazon as a decent reviewer, and will ensure that more authors will contact you with free e-books in the future. This is how we can help each other.

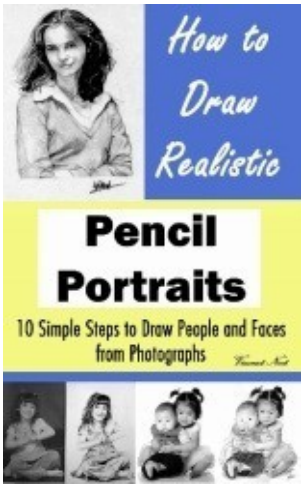
Take a look at these other books about art and drawing too:

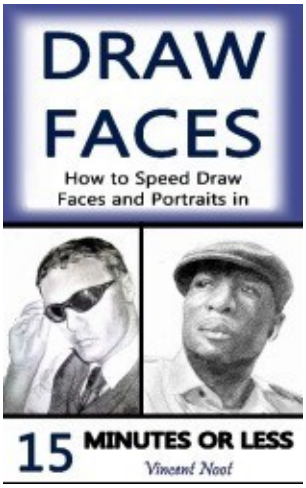
[How to Draw Realistic Pencil Portraits]

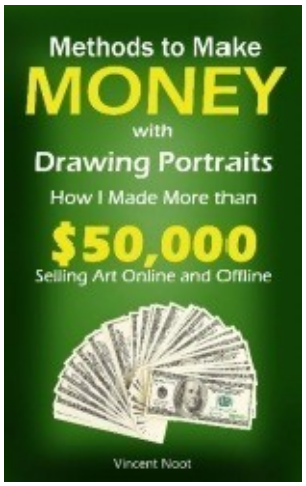
[Methods to Make Money with Drawing Portraits]

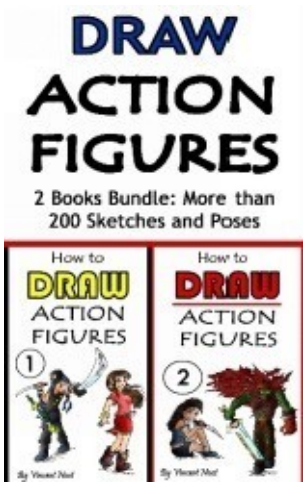
[Draw Faces]

[Draw Action Figures]








DRAW ACTION FIGURES
2 Books Bundle: More than 200 Sketches and Poses
How to DRAW ACTION FIGURES 1
How to DRAW ACTION FIGURES 2

Here is an excerpt of another book by the same publisher, [How to Draw Realistic Pencil Portraits]

Of course, if you only care about the digital result, you could exaggerate the contrast in Photoshop, Microsoft Picture Manager, or some other program. But if you want to make the original drawing look nearly perfect, then use your B-pencils, like a 3B or 4B, to make the dark even darker. Take a look at the following image. If you squint your eyes, which one stands out more? The right one of course. And that's exactly the one which shows you more how the wrinkles in the clothes fall around the body or where the sunlight touches the arm.

As you might have noticed in the picture of the guy in the previous step, there were some wrinkles that were defined and bordered from the opposing bright light or shadow, but there were also some, like on the shorts, that gradually faded into the darker shade or into plain white. This fading can be done by smudging.

Your materials don't just include your eraser, sharpener, and pencils, but also your finger. If you're right-handed, it would be obvious to use the right pointing finger to exercise more control; and if you're left-handed, the left one. Make sure you don't lean with that finger on your paper. Wash it or rub it off if you want to touch other parts of the paper.

So when do you smudge, and when is it better to use a lot of fine lines? The answer is easy: When the surface is smooth you smudge with your finger to create a fading effect. It's often not a good idea to smudge the hair, for instance, because the hair consist of a lot of lines in reality anyway. It's not just one thing. It's not so smart around the eyes or mouth either, since those are very detailed. If the person has a beard, you would be better off drawing a lot of little lines as the hairs.

Smudging is best used when there is a smooth surface like a skin or a subtle wrinkle. I often smudge the shadows around the nose, or to create a flow in the shadows on the throat, underneath the chin, or on the forehead.

If you do this, it will show that you understand the three-dimensionality of the person you're drawing, and the surface of the smooth skin and subtle round

shapes which reflect the light in a gradual way from the one end to the other.

Hopefully your portrait is looking great by now. Get ready for the last step!

Step 10: Reflecting and Correcting

In this last step you're going to show one of the true qualities of a real artist: Not being easily content. You might think that you've done a good job, and you probably have, but being an artist is all about being a perfectionist. The more precise the drawing is, the better results and reactions you'll get.

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